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# HOUSE AND GARDEN

A monthly magazine devoted to  
Architecture, Gardens, Decoration,  
Civic and Outdoor Art

EDITED BY

HERBERT C. WISE

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VOLUME THREE

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January to June, 1903

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# House and Garden

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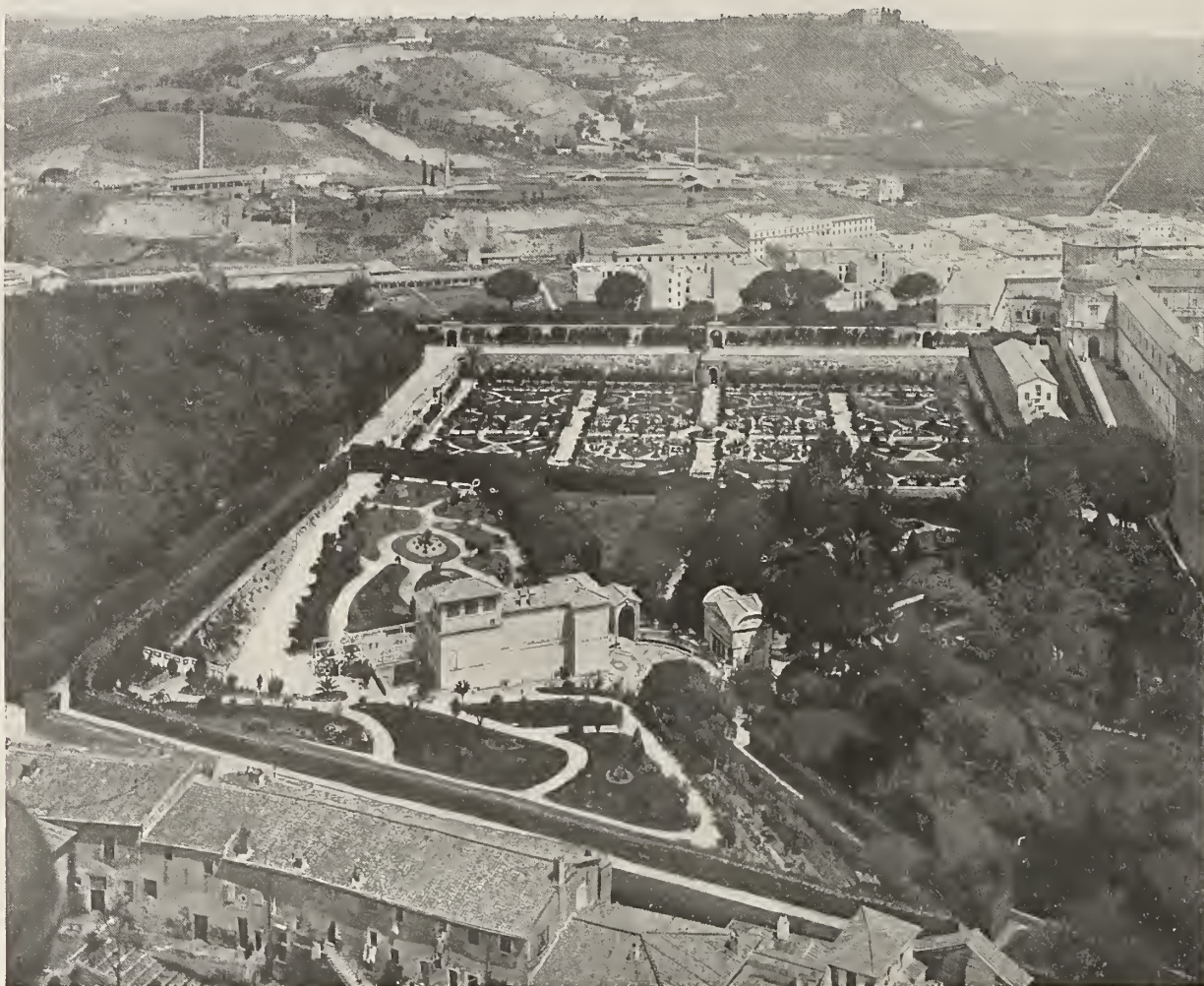
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#### THE VILLA PIA

or Casino of the Pope, situated in the gardens of the Vatican at Rome. Begun by Pope Paul IV and finished in 1560 during the term of his successor Pius IV. The architect was Pirro Ligorio. His original plans provided an open hall attached to the side of a water basin. Behind this was an oval open court leading to another open hall to which were attached the principal buildings of the villa. Among these is a tower having a loggia whence a fine view can be enjoyed of the gardens, the city and the river Tiber. The sculptures and ornaments are the work of the following artists : Federigo Zuccheri, Federigo Barocci, Santi di Tito, Leonardo Cugni, Durante del Nero, Giovanni del Corso, Schiavone and Orazio Sammacchini. The fountains of the inner court and of the loggia were designed by Giovanni Vasanzio. Lanciani considers this villa with its grounds not unlike the smaller Roman villas and gardens of antiquity.



# House & Garden

Vol. III

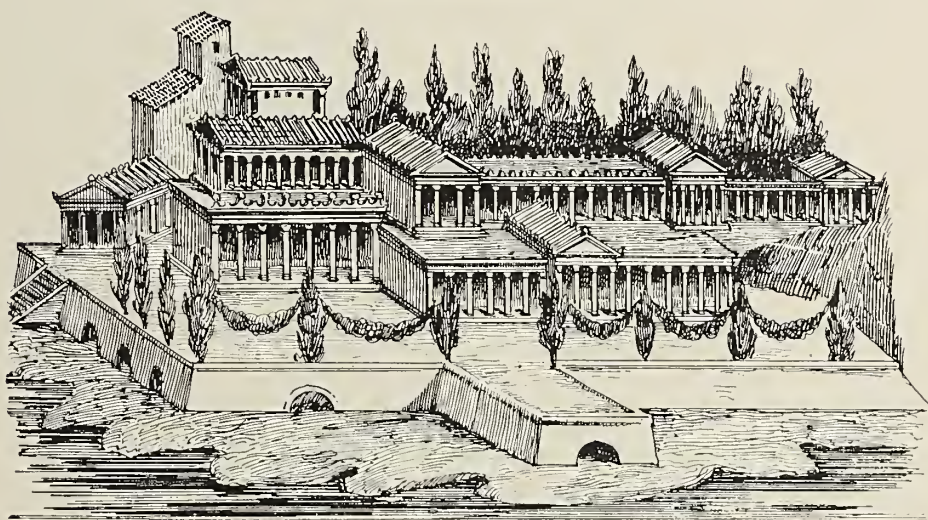
JANUARY, 1903

No. 1

## ANCIENT ROMAN COUNTRY HOUSES

By A. D. F. HAMLIN

ADJUNCT PROFESSOR OF ARCHITECTURE AT COLUMBIA UNIVERSITY



A MARITIME VILLA  
*From a Pompeian Wall Painting*

THE growth of cities is one of the necessary concomitants of maturing civilizations. As cities multiply and become more and more densely populated, there is developed a reaction towards rural life. Unless, however, the means of transit between the busy centers of urban life and the open country are both abundant and speedy, the privilege of living in the country and transacting business in the city is confined to the wealthy few, and it is, of course, only the wealthy who can afford to spend any considerable part of their lives in rural ease upon the income of their investments, or with only infrequent returns to the city to transact business.

In ancient Roman days transit between the Forum and the open country about the Eternal City depended upon the legs of men and beasts. Travel in a springless cart or

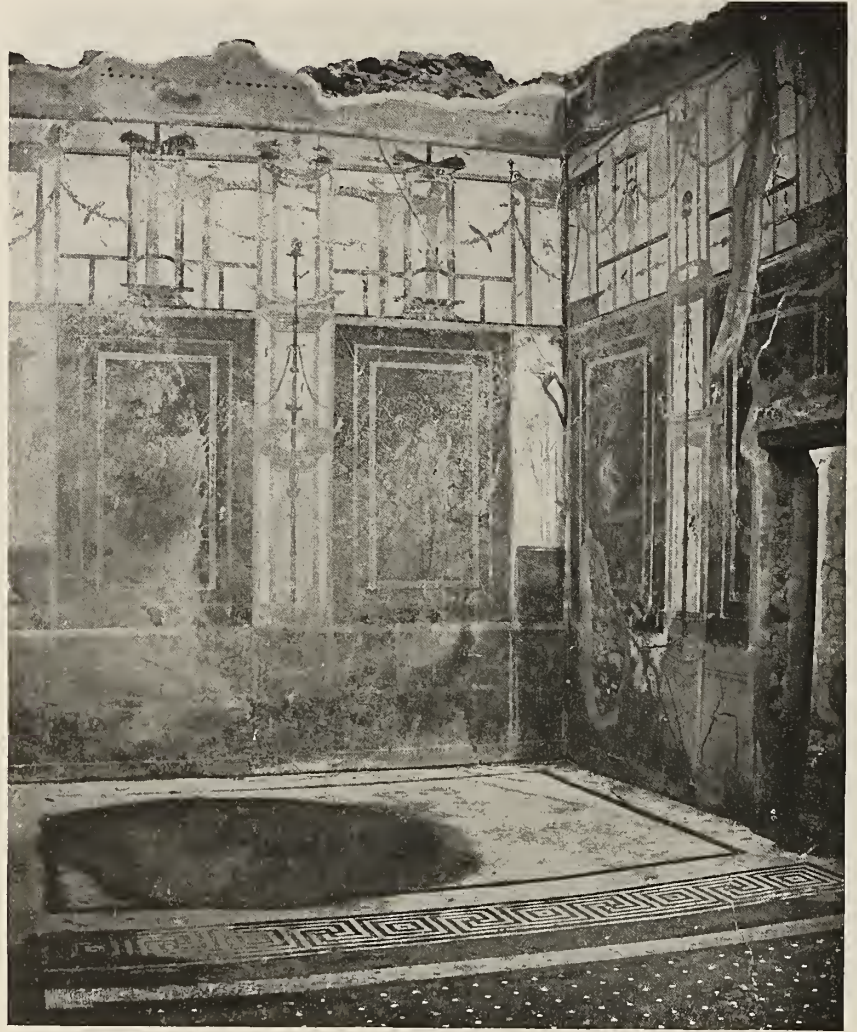
chariot over the huge lava blocks of the Roman paved roads, or the deep ruts of rural highways, was not an agreeable experience. The wealthy patrician travelled in a litter borne by slaves, whenever this was possible; those of more active tastes rode on horseback. Though "all roads lead to Rome" the city was much less of a distributing point for the outlying country than are our larger cities to-day, thanks to the economic revolution wrought by our railways. To understand Roman country life it is necessary to picture to ourselves conditions of transportation and intercourse more primitive than we can easily imagine, and it requires no light exercise of the imagination to represent to ourselves other features of the environment of Roman city and suburban life,—the innumerable slaves, the thronging and turbulent crowds in the streets and public places, the obses-



sions of parasites, suitors, dependents and politicians; the noise and smells and other "disagreeables" of the city streets. Yet all these we must take into consideration before we can grasp the full significance of country life to the Roman, or read with intelligent appreciation the letters of Cicero to Atticus, or of Pliny to Gallus and Appollinaris, describing their villas at Tusculum, Laurentinum, Puteoli, and others in the hills of Tuscany.

Rome was a city unlike those of our day. A large part of its area was given up to public buildings—temples, theatres, basilicas, baths; and another large part to places of public resort—fora, gardens and colonnades. The mass of the population was housed in a comparatively restricted area, crowded into tenement blocks or *insulae*, piled up in many stories, dark and insalubrious.

The saving element in the lives of the teeming thousands in these *insulae* was the Roman habit of life in the open; the house was a mere aggregation of sleeping cells, to which the workman or slave retired like a mole to his burrow. Around this city of vast open spaces, superb monuments and squalid *insulae*, spread a fringe of suburban residences, more and more spacious as one proceeded out towards the green Campagna; and finally beyond these, a vast ring of villas or groups of villas, extending far out towards the Alban Mountains in the southeast, towards Tivoli and Subiaco to the east, and northwards along the innumerable affluents of the Tiber. Daily the man of affairs was borne in his litter to and fro between Rome and his villa or *suburbanum*, in the nearer circuits of



A ROMAN ROOM AT POMPEII  
With Mosaic Floor and Painted Walls

country houses; while in those more remote, the jaded politician, the wealthy patrician, and the official whom business no longer called to the Forum or basilica, sought rest and pleasure far from the city's turmoil. Fanned by mountain breezes and lulled by the murmur of mountain streamlets turned to service in the fountains and cascades of his terraced gardens, he rested from the cares of business or of state. The wealthy Roman was not content with a villa or two: he must have a half dozen or more, so variously situated and appointed as to furnish him with a resort for every change of mood or of the weather. Pliny the Younger mentions five in his letters; Cicero had as many. The lot of a literary politician in those days seems not to have been a hard





POMPEIIAN WALL DECORATION IN FRESCO AND STUCCO RELIEF  
In the National Museum at Naples

one, in the matter of houses at least. A winter house and a summer house; a seaside house and a mountain house; a house in the south, at Naples or Baiae or near Pompeii, and a house in the north among the hills of Etruria; a little house and a big house and a house near Rome; those were some of the modest requirements of the Roman of wealth and leisure of the imperial or late republican period, in addition to the city house in the very outskirts of Rome or within its walls.

The Roman love for the country amounted to a passion; it survives to-day in the *villegiatura* of the modern Roman gentleman, to whom the annual summer's rustication is an absolutely essential feature of his life. "No gentleman can do without it," however modest

and air; and the Roman could not live without these. He hated the cramped quarters even of his relatively spacious city houses. He lived by preference in the open air, but in the city the open air meant always the presence of a crowd and sounds and smells hateful to a refined taste. Even a modest farmstead was better than the city with its crowds. "*Odi profanum vulgus et arceo*," cries Horace; and in the sixth of the second book of his Satires he voices his longing for rural quiet and peace:

"This was my dream—a modest piece of land,  
"A garden, and a cottage by a spring,  
"And eke a bit of woods—and lo, the gods  
"Surpassed my prayers. 'Tis well! naught more I crave,  
"O Maia's son, but to enjoy these ever."

The Roman of the age from Cicero to Pliny—the golden age of Roman villa-life—

his fortune. This love of the country was, in the ancient Roman, not the modern sentiment of nature-love, the poetic delight in the contemplation of the wonder and beauty of the natural world for its own sake, but rather the more selfish but not unworthy pleasure in the physical and esthetic satisfactions which rural life could bring. In the country were rest and freedom from care; the coolness of fresh breezes in summer, the mildness of a southern sun in winter; the gleam and splash of springs and fountains, the shade of rocks, the restful verdure of trees and grass, the perfume of violets and roses. Above all there was space





A PUBLIC RESTING-PLACE

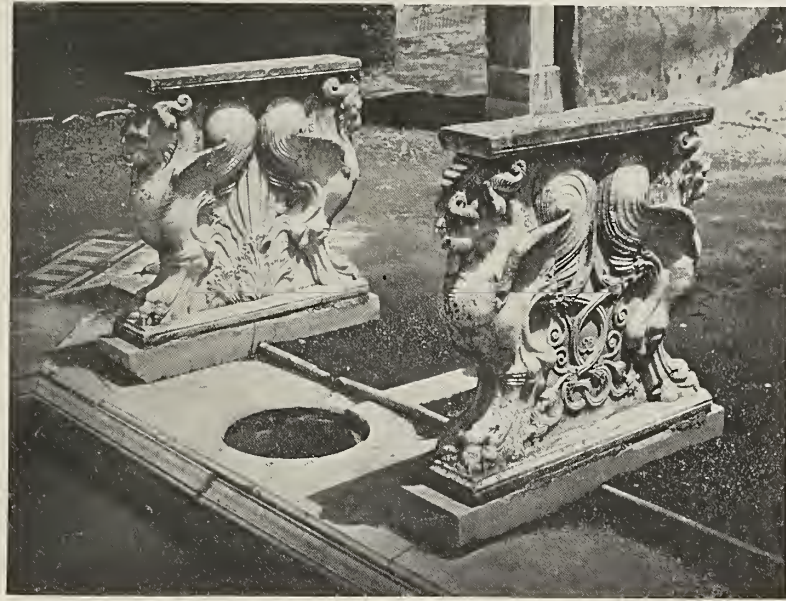
POMPEII

never deluded himself with the idea of a reversion to primitive ways of living. His *villegiatura* was no Adirondack camping-expedition. In the country he required "all the modern improvements" and all the luxuries of the city, as well as the pleasures of rural seclusion. The walls were painted by Greek or Campanian artists. In cold weather a portion of the vast establishment was heated by hypocausts, at great expense. The furniture was often more elaborate than that of the city house. An army of slaves waited upon the owner and his guests; and they could, within the limits of their own property, enjoy the luxury of hot and vapor baths as perfectly as in the magnificent *thermæ* of Augustus or Titus in Rome. Pliny writes to a friend to give him notice of his coming, so that he might heat his baths in readiness for his entertainment.

The Roman country estates sometimes, but not always, included the farm. In any case, the villa proper, with its gardens, was complete in itself, whether connected with a farm or not. In its planning and arrangement the gardens were of at least equal importance with the buildings, and the arts of landscape architecture and formal gardening, as they were practiced by the Italians of the sixteenth and seventeenth centuries and by them transmitted to the French, were direct inheritances from the ancient Romans. The terracing, the handling of water in cascades and fountains, and the architectural and sculptural embellishments were all suggested by the ruins of Roman villas. Lanciani tells us that the Villa Barberini at Castel Gandolfo follows practically in every detail "the plan and outline of the glorious villa of Domitian," and that the Villa Pia in



the Vatican Gardens is a fair counterpart of a small Roman villa of the olden time. In all these villas, the first essential seems to have been the selection of a sloping site, capable of being terraced, so that from each successive platform there might be an uninterrupted prospect of distant hills, green plains or blue water. The second essential was a stream of water, for everywhere the Roman demanded the soothing splash and ripple, the cooling presence of fountains and cascades. The third essential was an abundance of shaded and sheltered promenades, screened from the sharper winds or exposed to the more



REMNANT OF A MARBLE TABLE IN THE HOUSE OF  
CORNELIUS RUFUS AT POMPEII



ROMAN HOUSEHOLD OBJECTS OF SILVER  
*In the National Museum at Naples*

refreshing breezes; and for this purpose colonnades, pergolas, arbors and porticoes were provided with lavish hand. The famous letter of Pliny the Younger to Gallus, describing the Laurentine villa, is full of references to the varied provision made for every sort of exposure and shelter, to secure or to avoid at will the effects of sun, sea-breeze, land-breeze, shadow, heat and cold, according to the season and the momentary inclination of the occupant.

A well equipped Roman villa was therefore an extensive affair. The buildings, for the most part of a single story, covered a wide area, sometimes including several terraces. In general they comprised three fairly distinct portions—the public, the private and the domestic



or servile. Each of these had its courts, rooms and passages. Whether they were all connected into a single block of buildings or divided into separate and distinct wings depended upon the size of the establishment and the taste of the owner. Except in the imperial palaces and such exceptional groups as the Villa Hadriana at Tivoli, comfort and personal ease were sought after rather than grandeur of architectural effect. Yet there was plenty of room for display, and the ostenta-

tion of wealth asserted itself in costly decorations and extravagant furnishings, especially in the later Imperial age. Horace, always praising (whether sincerely or through poetic affectation is immaterial) what is simple and rational, sings the freedom of his own house from such vanities :

“ Non ebur neque aureum  
Mea renidet in domo lacunar,” etc.

“ My house boasts no ivory, nor ceilings panelled in gold ; nor beams hewn on Hymettus’ mount, upborne by columns quarried on Africa’s farthest shore.” (Odes: II, 15). The beauty of a fine villa consisted rather in its spaciousness, in the variety of exposure of its courts, *triclinia*, sitting-rooms and libraries, in the number and variety of its apartments, the extent of its colonnades and terraces, the elegance of its appointments and embellishments, such as vases, statues and tripods, of bronze, silver, and marble, and the extent and beauty of its gardens and prospects,—in these, rather than in the splendor or scale of its architectural masses or the costliness of its carving and gilding. Long vistas, distant views and ever-changing perspectives of trees and shrubs, fountains and statues, balustrades and terraces, marble summer-houses, shady arbors, cascades and rocks, these the Roman delighted in ; in these his restless nature found relief from ennui, while he mingled the conveniences of the city with the freedom of the open country.

## II

The appearance and the architectural details of the Roman villas we cannot reproduce with certainty, but may to a certain extent infer from known analogies. Pliny’s and Cicero’s letters throw light on their general character, and Pliny’s to Gallus (II, 17) and to Appollinaris (V, 6) describing his villas at Laurentinum and in Tuscany, give a fairly detailed

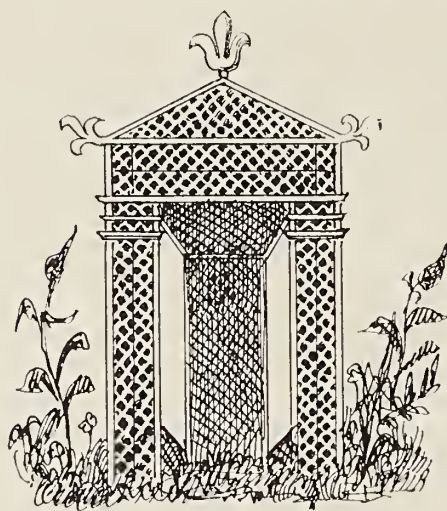


FIG. 1—A SUMMER-HOUSE  
From a Pompeian Fresco

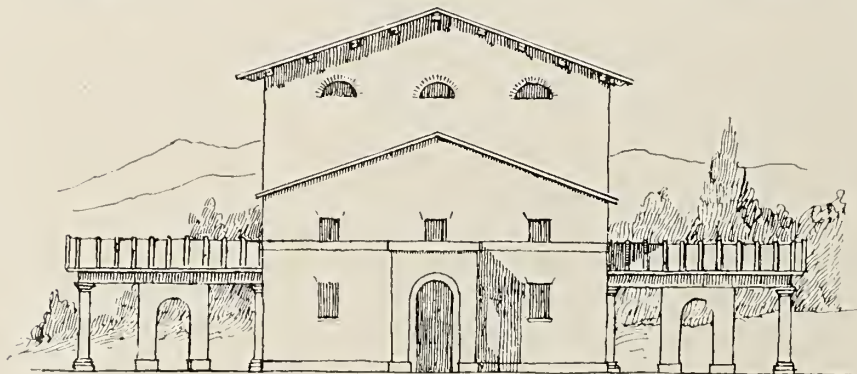
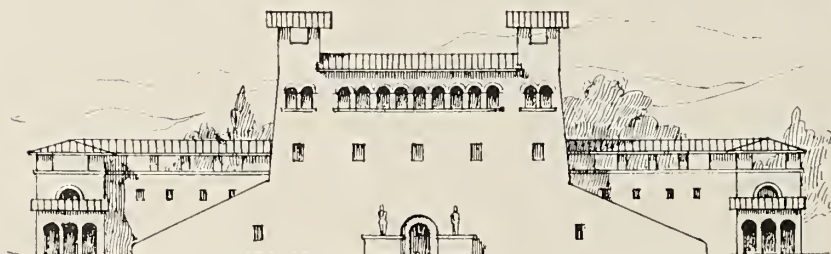


FIG. II—TYPES OF ROMAN COUNTRY HOUSES  
After Scheult’s “Maisons de Campagne de Rome”

account of their planning, so that it has become a favorite recreation of students of Roman archæology to attempt their restoration from these descriptions. But the wide variety of these restorations proves how vain is the expectation of precise and accurate results from descriptions written in the familiar style of personal correspondence, without any effort at technical precision of detail. Dimensions, numbers, decorative detail, architectural features are alike wanting from these letters, to illustrate whose style a brief quotation will suffice.

\*\*\* "Behind is a quadrangle, a portico and a lesser court; then again a portico, and then a vestibule, beyond which woods are seen, and at a greater distance, mountains. On the left hand of the dining-room, a little farther from the shore, is a very large parlour, within that a smaller withdrawing room, which has one window looking to the east, another to the west. Joining to this angle is a room in an elliptic form; a shape that allows us from the several windows to enjoy the benefit of the sun during the whole course of the day; and the walls of it are so contrived as to hold books," etc.<sup>1</sup> Obviously

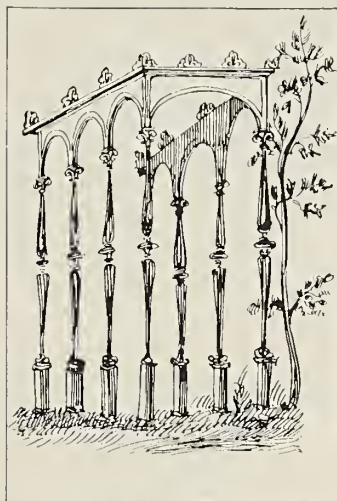
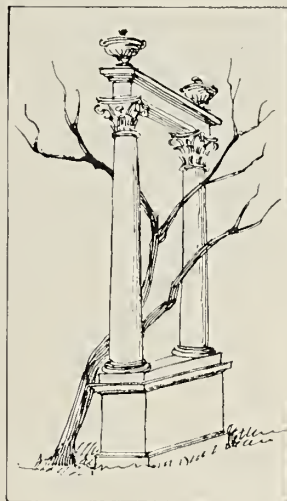


FIG. IV—GATE-LIKE STRUCTURE AND ÆDICULE  
*From Paintings in the Baths of Titus*

here is no architectural specification upon which to base a drawing.

The analogies upon which we must depend for our restorations of Roman country-houses are of three kinds. There are, first, the existing ruins of Roman buildings, both domestic and public. These acquaint us fully with the methods of construction and the common architectural features of ancient Roman times. We have, secondly, certain types of Italian country houses and farm buildings which, it seems not unlikely, have preserved to this late day traditions handed down from a great antiquity.

And in the third place, there are many representations of villas and country houses in paintings upon the walls of extant ruins in Rome and Pompeii, and occasionally also in the details of reliefs preserved in the various museums of Europe. It is the similarity between many of those representations and familiar types of rustic buildings encountered by the tourist on the roads about Rome and sometimes in Tuscany, that warrants the belief that the rural architecture of Italy has changed little from that of antique times.

There was probably a wide range of architectural character in the villas of even the

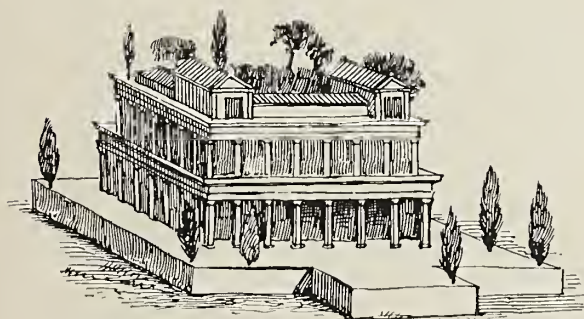


FIG. V—A VILLA WITH ROOF GARDEN

*From Pompeiian Wall Paintings*

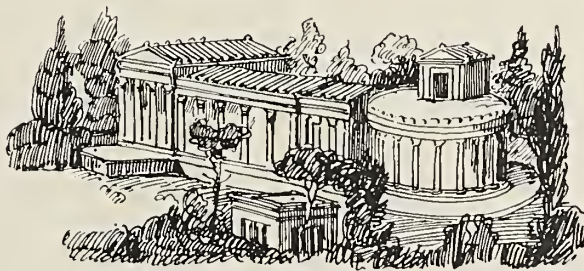


FIG. VI—A TEMPLE OR VILLA

<sup>1</sup> The letters of Pliny the Younger, *trans.* by John, Earl of Orrery; I, 149-150, London, 1752.



same period, corresponding to the variety in the purse and taste of their builders, as well as in the situation and purpose of the various villas of the same owner. While some were no doubt splendid with marble columns, carving and sculpture, others, and perhaps the majority, were probably quite plain in external design. Rubble and brick, heavily stuccoed, were probably the commonest materials for walls, and the roofs were low-pitched, framed of timber and covered with tiles like those one sees all through Southern Europe to-day. The chief elegance of these houses was in their various courtyards—*atria* or peristyles, as they were called—such as one sees in ruined Pompeii, but much larger. These, planted with trees, flowers and grass, refreshed by fountains and marble basins of crystal water, shaded by trees or by rich awnings, surrounded by sumptuously decorated colonnades, paved with marble and adorned with statues, marble tables and *exedras*, and an altar, were the chief centers of the family life. In a large villa there were several of these, of different sizes and exposures, with open-fronted *triclinia* or dining-rooms and small *cubicula* or sleeping-

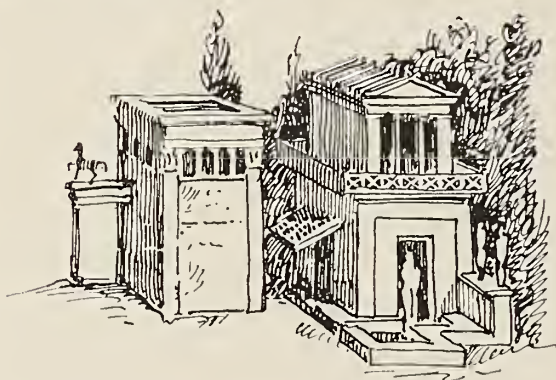


FIG. VII—TYPES OF TOWER-LIKE STRUCTURES  
From Pompeian Wall Paintings

rooms opening upon some, and libraries, lounging-rooms and withdrawing-rooms opening upon others. The villas spread over a vast extent of ground, with open porticoes and enclosed passages (*cryptoporticus*) connecting the several parts, and were for the most part but one story high, though here and there were square towers, turrets or pavilions rising with two or three stories above the rest, providing seclusion and a wide prospect. These square towers with

broad eaves and low roofs are a familiar element in modern Italian architecture.

Undoubtedly the finest feature of the antique villas was their formal gardening, to which reference has already been made. In these terraced gardens, with their marble walks and balustrades, their niches, *exedras* and fountains, their clipped boxwood hedges, their clumps of myrtle and laurel and rose, their beds of violets and other fragrant



FIG. VIII—TOWER-LIKE BUILDINGS  
WITH THATCHED BARN  
From Pompeian Wall Paintings

flowers, the Roman bestowed a large part of the works of art which we gather into museums; for in these gardens he lived much of his social-life. He bought Greek statues as American millionaires buy French paintings. Cicero was constantly ordering them of his agents. "Your Hermathena pleases me greatly," he writes. "It stands so prettily that the whole lecture-room looks like a chapel of the deity." And again: "As for the statues you sent me before, I have not seen them. They are at Formiae" (the Newport or Lenox of Cicero's time; "it is a public hall I have here, not a country house" he once wrote from Formiae),—"whither I am now about to go. But I shall remove them all to my place at Tusculum." (Cicero, Letters; Ad Atticum, I, 4, 2.) In the gardens also were shrines and *ædicules*. One form of gate-like structure constantly reappearing in the paintings and reliefs (see Fig. IV) appears to be a tree-shrine, erected in connection with a sacred tree or tree dedicated to some deity.

### III.

In considering the various representations from paintings, it must be remembered that in most cases the drawing is of the most summary character, and no dependence can be placed upon the correctness of the proportions or details. Most of them may be



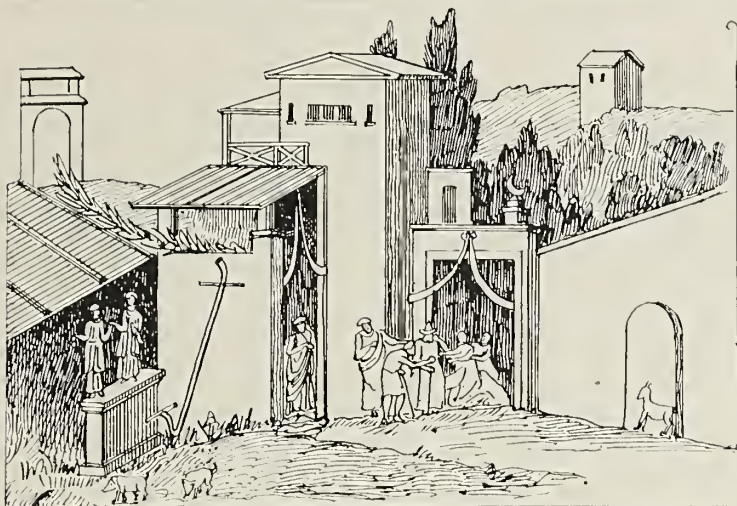


FIG. IX—A FARMHOUSE SCENE  
From a Painting in the "House of the Second Fountain," Pompeii

compared to modern pictures on plates and dishes, occasionally representing an actual building with some fidelity, but more often fantastic and unreal. Especially is this true when the representation is part of a mere decoration, rather than of a picture making pretensions to realism. The frequent recurrence, however, of like structures in widely diverse paintings argues an actual and common prototype, and pictures of structures resembling those one sees to-day in Italy are supposedly based on actualities. We may have grave doubts whether the palace in Fig. V ever existed outside of the painter's imagination, for it will hardly bear structural analysis. But when we find that Seneca moralizes upon the unnatural custom of planting gardens upon the housetops, the upper part of the structure takes on an air of reasonableness. Whether Fig. VI is a temple or a villa is not quite clear; perhaps the painter did not himself know and was simply painting "architecture." The tower-like buildings in Fig. VII are equally hard to explain with precision. But in Fig. VIII is another very similar edifice with a thatched barn behind it; and Fig. IX from a painting in the House of the Second Fountain at Pompeii, obviously a farm scene, shows a somewhat similar tower, lean-to shed, and pedestal with statues; so that we have probably here a somewhat fantastic series of pictures of actual types of towers or belvederes connected with the farm buildings and villas of the time. Fig. I is an unmistakably realistic represen-

tation of a wooden trellised arbor in a garden, and in other pictures in Rome and Pompeii we have many details of garden decoration like trellises, fountains, seats, and the like, which help to a reconstruction, in imagination, of the villa gardens of antiquity.

The interior decoration of ancient villas was no doubt much like that of the Pompeian houses, of the Baths of Titus, the Golden House of Nero, and the house excavated in Rome in 1879, a part of whose walls were removed to the Museo delle Terme, where they may be seen to-day in marvelous preservation. The painting

was on hard plaster, done either in *tempera* or—in finer work—by the encaustic process, using melted wax as the medium. Strong backgrounds of yellow, red and black were used, and a fantastic architecture, in a wild sort of conventional perspective, divided the walls into panels, some of which were adorned with landscapes, mythological scenes or *genre* pictures. The ceilings were probably panelled in wood, perhaps some-

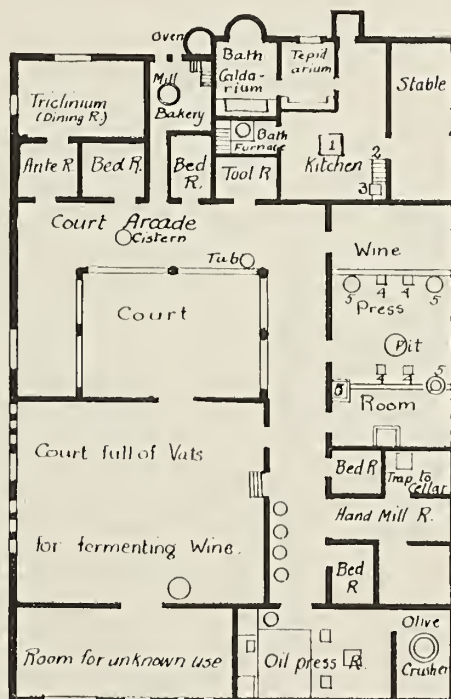


FIG. X—PLAN OF A ROMAN FARMHOUSE  
AT BOSCO REALE  
(After Mau)





FIG. XI—VARIOUS TYPES OF RURAL BUILDINGS  
*From Pompeiian Wall Paintings*

times of plaster painted; the floors of mosaic or tile, or of marble flaggings. The furniture was scanty compared with modern equipments, but it was costly and heavy, of wood, ivory, bronze or marble. Rugs, cushions, folding stools and couches provided what comfort was to be had. To this day the Italian has little use for the lounging chairs, rockers, hammocks and other devices for comfort which the American deems essential.

The Roman type of villa belonged to the social organization of its time. No other age, people or system could have produced it. We have in modern times the vast wealth necessary for the building of splendid residences, but serfdom and slavery, essential elements in developing the Roman villa, have been forever abolished, and the privacy of family life which we cherish to-day forbids the creation of the vast caravanserais which the Roman villas really were. Four or five hundred slaves were not infrequently accommodated in a single one of the larger villas; and we read that when Cæsar visited Cicero at Puteoli,<sup>2</sup> two thousand of his soldiers were quartered in and about the house of Philippus near by. Hadrian's imperial villa at Tivoli covered a square mile. Such enormous and extravagant establishments are out of the question in an age like ours, even as the folly of an emperor.

The smaller country houses of the Romans were, by contrast with the villas, quite modest affairs. One of these—a suburban rather than a rural house—recently excavated in Boscoreale is shown in plan in Fig. X. There is no planning to it, in the modern

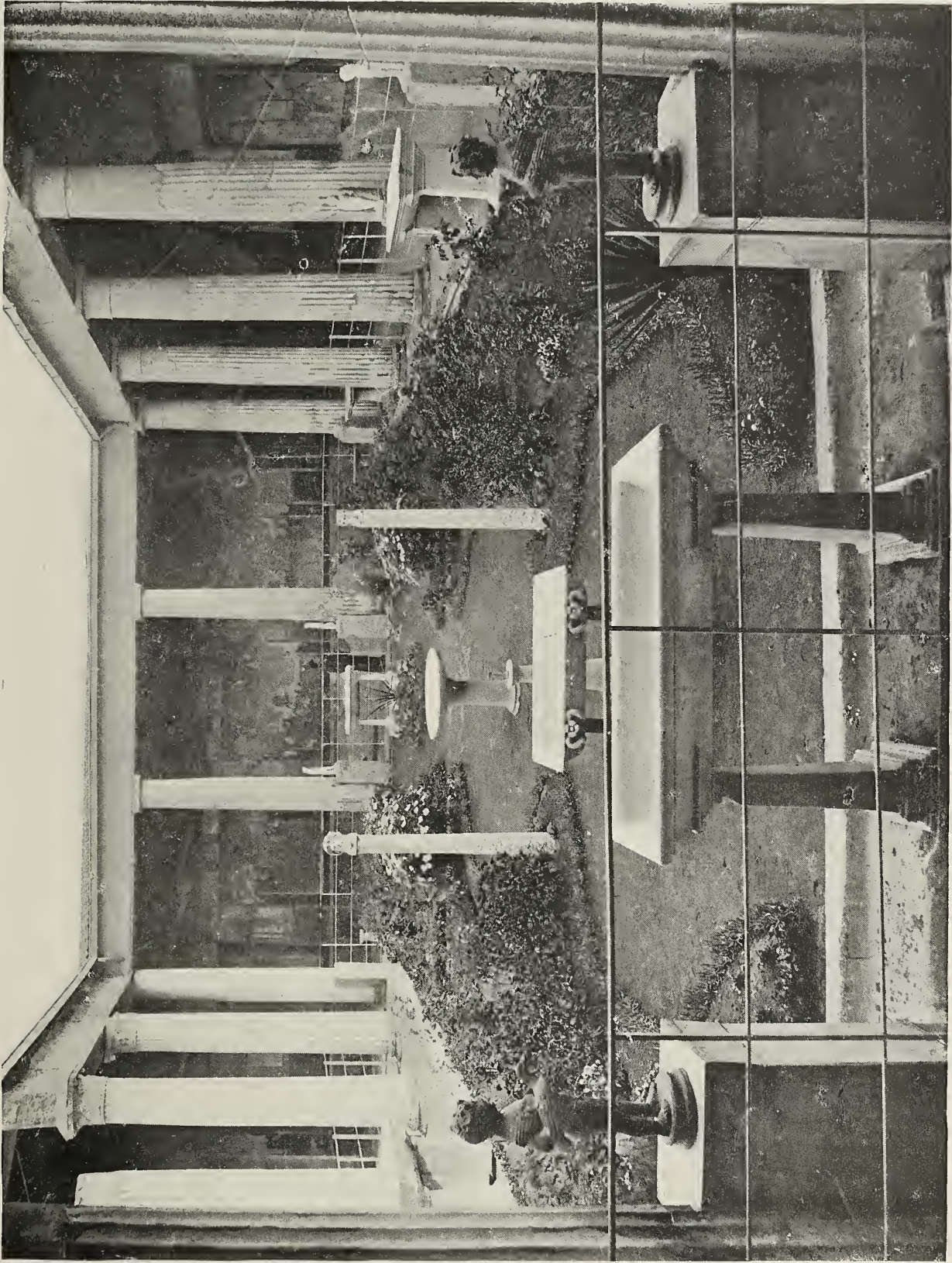
sense of careful arrangement and systematic adaptation. Rooms of all sorts, sizes and shapes are strung around three sides of a court, and the domestic accommodations occupy but a small part of the whole area. This was, indeed, a farmhouse rather than a rural residence, and the wine-press, oil-press and fermentation court take up the greater part of the ground floor. There was a second story, which probably contained most of the sleeping and living rooms. It is noticeable that there was a complete bathing establishment, with furnace, tepid room and hot room, indicating a well-to-do owner.

The more genuinely rural houses of the small landed proprietors of antiquity have wholly perished. We may infer from the pictures preserved to this day that they were small and modest; that a tower or a turret was an essential feature; that barns and granaries were detached structures, often with thatched roofs; that the tools were left in lean-to sheds, and that barn-yard and dooryard were much the same thing. It would also seem to have been the custom to place the house and farm under the protection of deities whose statues were set up beside the entrance door. The group of sketches shown in Fig. XI<sup>3</sup> possibly suggest the types of architecture which prevailed in these smaller houses. They are from carelessly painted details in Pompeiian pictures, and are not to be taken too literally. These rural houses may have been picturesque, but the poorest farm laborer on a New England hillside probably has more real comforts in his wooden house than the most prosperous plebeian farmer in ancient Italy.

<sup>2</sup> G. E. Jeans, *Selected Letters of Cicero*: Letter 104, to Atticus. (London, 1880.)

<sup>3</sup> For these sketches I am indebted to the courtesy of Mr. Lucian E. Smith, of New York.





NEWLY EXCAVATED AT POMPEII

THE CASA DEI VETTI





THE STAIRWAY FROM THE LAWN AT "AVONWOOD COURT"



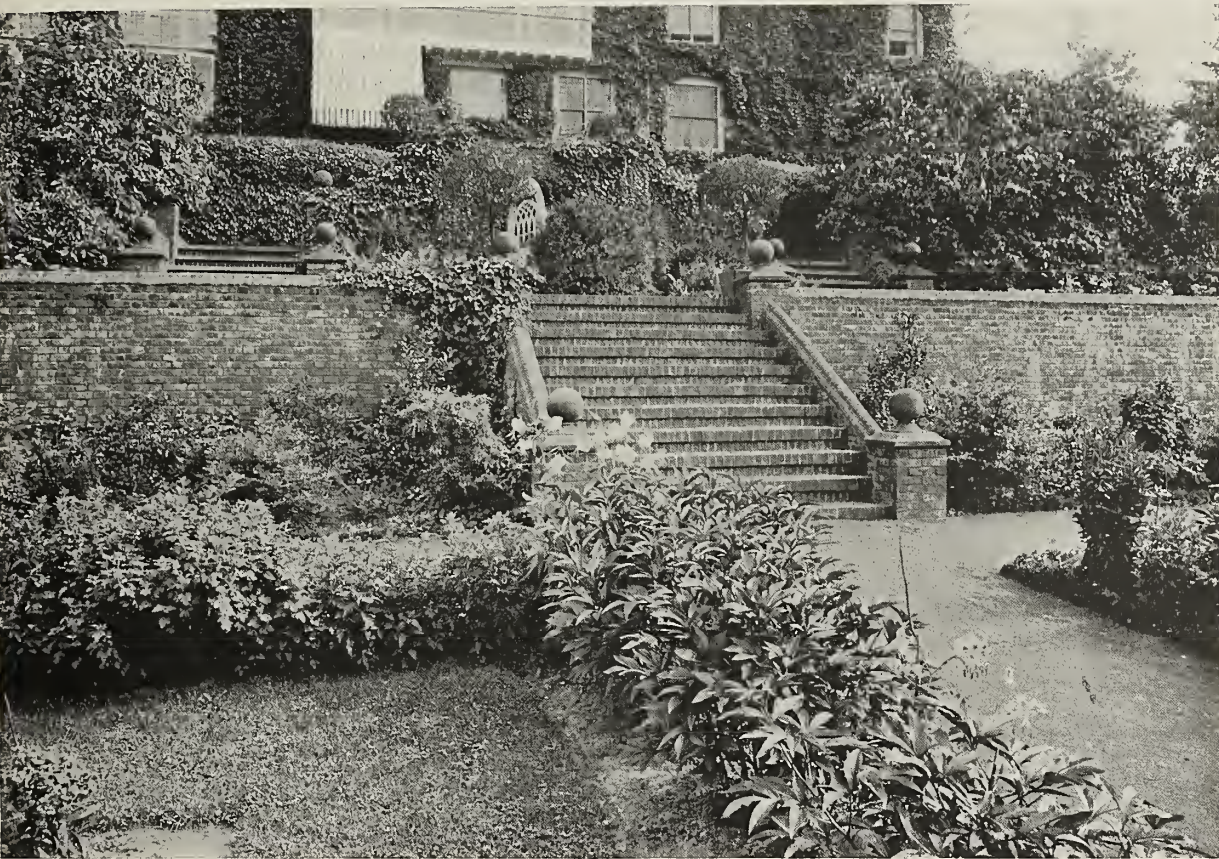






THE GATEWAY TO THE LAWN AT "AVONWOOD COURT"





THE STAIRWAYS

"AVONWOOD COURT"

charming they may be in reality—are difficult to reproduce on paper, so loth they are to yield up their secrets to the contrivances of picture making.

Avonwood Court at Haverford—one of the beautiful group of suburbs west of Philadelphia,—is an example of this panoramic type of garden. It was built four years ago as an adjunct to a much older house, in relation to which it lies broadside, so that all windows facing the south enjoy the garden's unhidden expanse. From the terrace where stands the house, the ground fell away into what must have been once a meadow. Rich soil, brought from a distance, was placed on the site for the garden so as to make it level. As a matter of fact, it is level in the direction of east and west; but it falls toward the south (i. e. in leaving the house) at the rate of about one foot in six. So well groomed is the countryside now that all traces of careless lowland, fields and stream have gone, and a small copse of maples and pines occupies the hollow. Insufficient are these

for a background, however, and it is a natural framing of dark woodland foliage that the garden lacks. To fill this void, walls were built around the garden, and very beautiful they have made the enclosure. Indeed Avonwood Court is as fine an example of a walled garden, the delight of which our English ancestors enjoyed, as can be found anywhere in America. Once within it, the dark, rich red of the bricks, changing from course to course and from place to place along the walls, appears as the very best possible background for the ever varying and graduating greens. At the side having no wall is a privet hedge, four feet high, which separates the well-kept space of the garden from the open lawns outside. The hedge will grow, and the height of the walls being fixed, in due time will the completeness be realized of "a garden within walls, squared, crossed by walks and full set with hedges."

The level lawn surrounding the house suddenly ends on the side overlooking the garden, and the tops of honeysuckles and



rhododendron, clambering up from below and bending over the turf, hide the brink. In the center a brick stairway descends to a narrow level, situated above and still overlooking the parterred garden. Along this narrow terrace runs a broad walk bordered on the side toward the house with dwarf box enclosing masses of laurel, yew and hardy shrubs. The other side of the walk is skirted only by the summit of a retaining wall,—a coping of



A CLUMP OF PHLOX

moulded brick which rises above the walk but a few inches,—and along which are ranged in intervals of twelve or fifteen feet, bay trees placed in light green wooden boxes. As may be seen by the illustration on page 12 the steps divide symmetrically and reach the walk in two flights. Under them is a tool-house which one may enter by a low door in the ivy-clad wall and passing by a rare specimen of *ilex crenata*.

This terrace is



THE GARDEN FROM A BED ROOM WINDOW

"AVONWOOD COURT"





THE EAST WALL

GARDENS OF "AVONWOOD COURT"



about 8 feet below the lawn of the house and 6½ feet above the large rectangle, measuring 104 by 127 feet, which is the principal part of the garden. By a single flight of steps, the lowest level is reached, and here are four large parterres whose outline is emphasized by beds of annuals and shrubs. The main walks are six feet wide bordered by dwarf box; and as they intersect, they form a circle 24 feet in diameter. In the center of this is the sun-dial whose supporting shaft is elevated upon

brickwork the shaded red Sayreville bricks, laid in mortar of the same color but somewhat lighter. The ball finials on the stairway balustrades are of red terra-cotta, and even the treads of the steps themselves—in the lower flight at least—are of brick set on edge. Unfortunately, this was not feasible in the large upper flight. There, blue flagging forms the steps, and it is just as disagreeable a note in the beautiful winding stairway closely pressed by the gleaming foliage of the laurel, as in the



THE SUN-DIAL

"AVONWOOD COURT"

three bluestone plinths. Beside four projections on the upper stone, corresponding to the cardinal points of the compass, have been planted single *rhododendron myrtifolium*.

The walks of the garden are made of coarse reddish gravel to which is juxtaposed the little edging of bright green box about eight inches high and four or five inches wide. These two materials reflect in the groundwork of the garden the color scheme of the vine-clad walls. Furthering this, the architect has used for his

smooth cold grey platform of the sun-dial in the center of the garden. In all save this, the architectural part of the garden is eminently successful in that it is sober and restrained, and not overplaying its part in a scene chiefly carried by the shrubs and flowers.

The planting aims to provide a sea of bright color within the darker lines of the surrounding walls. A large proportion of the area, therefore, is given to flower beds and the amount of grass which separates



these, making a background for them, can be seen in the plan, drawn to scale, and reproduced on page 13. For the sake of clearness the different massing of the flowers was not shown in the diagram, but the general view on

page 16 will give a true idea of this as it was last season.

Year by year the fickle annuals play a merry dance around the perennials, and clumps of rapid growth, which mark a certain bed in July, soon are gone to rise elsewhere and change the face of another bed the coming year. Like light-hearted truants, phlox, peonies, asters, sweet peas, sunflowers and petunias have escaped from the hand which first planted the garden and spend summer days in boisterous revel before silent ferns, dark laurel and prim yews.

The charitable arms of an old creeper shelter the blossoming upstart of a week. The difference between the bright parterres and the sombre planting of the narrow terrace is such a contrast as that of field and wood or sun and shade. And this one bank of dark and shade is necessary to the garden from the point of view of its design as well as its growth and its pleasantness. Without it, the open expanse of sunlight and color would soon tire the eye as surely as it would

aggravate bodily discomfort in summer, and in winter the forlorn blank left by the flowers would depress the mind.

If it be believed that "In every Garden Four Things are necessary to be provided

for, Flowers, Fruit, Shade and Water,"—so wrote Sir William Temple from Moor Park toward the close of the seventeenth century,—his further claim that "whoever lays out a Garden without all these, must not pretend it in any Perfection" is not always justified. Avonwood Court lacks two of these; it has but little of a third: yet it defies old Sir William's declaration in that it perfectly fulfils its mission of heightening the surroundings of a country home. A garden that is a pleasing ornament to a house is sufficient unto



A GARDEN GATE "AVONWOOD COURT"

itself where there is no need of raising fruits to feebly compete with the green grocer who calls daily at the kitchen door. American suburbs supply everything for bodily comfort and what they lack—which is often beauty—it is the part of gardens to supply. So Avonwood Court has neither fruits nor kitchen simples; and that it is as beautiful as we find it to be, without the aid of water in any form, is its most striking and interesting characteristic.





## THE ESTHETIC IMPROVEMENT OF BRUSSELS

A LEADING CITY IN THE MUNICIPAL ART MOVEMENT

*By Maurice Gerbeault*

MOST American tourists visiting Brussels spend their entire time in seeing the well-known sights announced by the familiar red books "made in Germany." Perhaps the strangers are right in admiring the ponderous beauty of the old Dutch and Flemish masters and the splendid architectural monuments of the city's *Grande Place*. Still, it would seem that much of the modern beauty of greater Brussels ought to attract its due measure of attention from such a wide-awake and progressive nation as America.

The center of the municipal agglomeration, which is the new Brussels, comprises nine communes. The old city, with its quaint Flemish houses, its narrow and tortuous streets, represents a period which, perforce, must soon entirely disappear. Greater Brussels is the boiling pot of Belgium, the mixing point of the various races which make up the striking characteristics of this small

but interesting nation. Moreover, without desiring to flatter the Belgians and depreciate the high sense of art possessed by their French neighbors, I might state that many French and American architects and artists, who have made it a point to study the different ways of improving the appearance of cities, admit that, from the point of view of external beauty, Brussels is ahead of all the European capitals.

*L'Art appliqué à la Rue*, such was the name of the society which, eight years ago, was founded by young artists, sculptors, painters, litterateurs, newspaper men, and even private citizens for the express purpose of beautifying Brussels. Emile Broerman, the painter, was the secretary and promoter of the enterprise, and it was strongly patronized by the last Mayor of the city, Mr. Charles Buls, a clever administrator and also an art lover. Following the efforts of the former mayors Anspach and Brouckère, who had created



A STREET LETTER-BOX



NEWSPAPER AND ADVERTISEMENT KIOSK





THE BOULEVARD DE WATERLOO AND THE AVENUE DE LA TOISON D'OR  
The two comprise one broad thoroughfare

the central boulevards of Brussels, and had "Haussmanized" the heart of the city, Charles Buls contributed much to the esthetic improvement of a capital, which is to-day, as we have said, a serious competitor to Paris.

The program of *L'Art appliqué à la Rue* was to open competitions and offer prizes in the shape of medals and diplomas for the finest and most artistic signs for shops and for the façades of new houses. The *début* of the society was successful. The leading shopkeepers fully responded to the hopes and expectations of the artists, and beautiful signs were made, put in place and they still adorn the shops of silversmiths, jewelers, glove makers, druggists and cafés in *Montagne de la Cour* and the *Rue de la Madeleine*. Broerman delivered numerous public lectures on the sub-

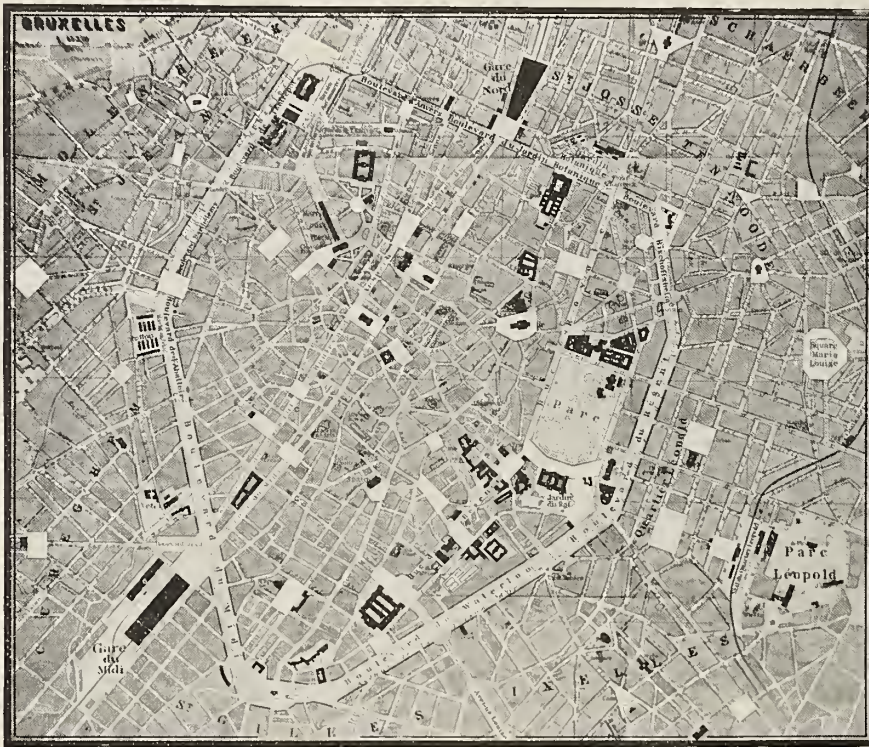


STANDARD FOR TELEPHONE WIRES

ject; and the Minister of Fine Arts, who by the way, was also the Minister of Agriculture, took an active interest in the new movement. The government granted subsidies, and King Leopold, who has been called "the king of builders," visited all the shops, admiring and criticising the signs. The newspapers published long articles on the doings of *L'Art appliqué à la Rue* and the society was soon established as a national institution.

The good work so zealously commenced was, however, doomed to languish in a withering public apathy. During the exhibition of 1897, the society tried to embellish the streets with statues in staff, classic porticoes, ornamented poles and huge lions holding coats of arms. This attempt resulted in failure; and the press





PLAN OF THE CITY OF BRUSSELS

showing the series of boulevards surrounding the center of the city and the "North" and "South" railway stations, connected by the Boulevards du Hainaut, Anspach and du Nord. The principal buildings are shown in black and the numerous open squares and parks in white. The Rue Royale, skirting the "Parc," and the Rue de la Régence, continuing toward the southwest, divide the upper town, on the right, from the lower town, upon the left of this boundary.

commenced to ridicule the efforts of the enterprising artists, who were now accused of struggling not for the sake of Art, but to advance their personal ends. Since that time *L'Art appliqué à la Rue* has fallen into oblivion. But its existence was not useless. It opened the eyes of many who had not thought of municipal art before. It materially changed for the better the aspect of Belgian cities, and these, in turn, have had an effect upon civic improvement elsewhere.

Upon examining the results of Broerman's crusade, the visitor to Brussels cannot but admire the street accessories in use there to-day. The letter-boxes are well ornamented in a sober way and are free from the usual ugly and offensive features they so often display in other cities. The color, too, is satisfactory to the eye; for, after numerous and careful trials of painting, a light green bronze was adopted. Even in the suburban communes on the outskirts of the municipality, smaller letter-boxes may be found, plainer but always well designed and well painted in dark gray.

All over the city are high telephone poles, painted white with dark bases on which are the coat of arms of Belgium. These standards rise above the streets, light, erect and graceful, and serve at the junction of principal telephone lines to support hundreds of wires, a convenient attachment for which is provided by an encircling iron band at the summit of the structure. At first these telephone poles were generally despised. "They are like as many Eiffel Towers, they are too American, they ruin the perspective of streets": such were the sentences which could be heard passed upon them everywhere; but now-

adays the poles are rather popular, and if they were taken away, they would be sadly missed.

The latest newspaper stands or *kiosks* erected on the boulevards have neat and picturesque roofs surmounting a band of white enameled signs, which serves as a crown to the design. During the day, certain hinged panels are opened to support a display of newspapers. At night when the stand is closed, it remains lighted inside, in order to show the advertisements. These are transparent by being printed upon oiled paper, and are fixed in the windows of the six faces of the stand. The street railway stations on the circular boulevards are built of wood in the Swiss style; but there is now a tendency to replace these by modern structures. This has been done where they have been especially needed, in the center of the city near the Exchange and in the Rue Royale, but the new stands are stiff and severe,—in truth an ideal modern street railway station or waiting shelter has not yet been designed, even in Brussels.



Belgians are very proud of their tree planted boulevards. The circular ones in Brussels which, as will be seen by the accompanying illustration, play a very important part in the city's plan, are very large and are divided into five parts. The outer portions next to the houses are paved with Belgian blocks and are reserved for heavy traffic. Next to this is an alley of soft, red clay, bordered with trees, which is set apart for riders. In the middle of the boulevard is a wide road, paved with wood blocks, and reserved for light traffic and spring carriages only. On each side of this middle avenue is a spacious thoroughfare for passengers, lined with trees and rows of benches. In the spring the aspect of the boulevards lying in the more aristocratic parts of the upper town is indeed delightful, and their beauty is well appreciated by the many citizens who throng there to enjoy the promenade. Very often I have heard Americans say, "We think a great deal of our Massachusetts Avenue in Washington, but your *Avenue de la Toison d'Or* and *Boulevard de Waterloo* (strange to say the two sides of



THE CHILDREN'S FOUNTAIN IN THE PARK

the boulevard have different names) far surpass any avenue we have in America."

If one leaves the *Avenue de la Toison d'Or* and goes up to the Wood (*Bois de la Cambre*) through the *Avenue Louise*, lined with its splendid residences, a new district is discovered. It is called the upper town, and includes the two towns of *Ixelles* and *Saint Gilles*. Where, ten years ago Buffalo Bill and his horses camped, there is to-day a new city, part of that greater Brussels which is destined to absorb, one by one, the country villages now actually connected with the suburban communes by avenues lined with modern houses and villas. Builders do not hesitate to lavish money on the fronts of their houses, and there is a keen rivalry between the architects in designing the façades. A bluish cut stone, granite in small blocks, white stone, silesian bricks (white or yellowish), red bricks made near by at Waterloo, canal bricks of a light salmon color, are the different materials used, and they have served for the best and the worst of those façades designed à l'*Art Nouveau* when the crusade for that style was led by Horta, Hankar, Plessener and Blaireau.



A MODERN SHOP FRONT  
In the street, *Montagne de la Cour*



The first efforts of *L'Art appliqué à la Rue* were directed at beautifying the shops; and in this respect, its activity was very successful. At least one hundred new shop fronts throughout the city may to-day attract the notice of any observer awake to esthetic progress. But he must not be prejudiced against *L'Art Nouveau*, for he will find it has held absolute sway over the designs. There were a few atrocities produced which brought down the sarcasm and scorn of the good natured Brussels "bourgeois," upon a

company dared propose erecting any poles whatever in the middle of the *Boulevard Anspach*, there was a general cry of reprobation. At this, the company further offered not only to erect poles but to light the boulevards gratuitously with powerful arc-lamps. At this business-like proposition the city administration permitted one dozen poles to be erected as an experiment. This the company did at its own expense. The standards, surmounted by electric lamps, were far from ugly, and the people were just begin-



A FOUNTAIN AND LAMP POST COMBINED  
*With drinking place below for dogs*



A LAMP POST BESIDE THE ROYAL GARDENS

ning to get accustomed to them when, suddenly, the whole question was carried to the Chamber of Deputies. Hot discussions in favor of the poles and lamps provoked still hotter discussions against the harmless poles. Newspapers poured oil on the fire. Petitions were signed, long speeches were delivered, and finally the Chamber passed a vote against the poles altogether. At an enormous cost, the company was then forced to build an underground system to carry the electric current. For six months the boulevards were entirely impracticable. Sewers, water and

fad they were pleased to call "phoenia." Perhaps it was fortunate that the style soon began to wane. It is now plainly on the decrease; and, avoided by serious and well-established shopkeepers, it is left to saloons and those shops driving a short-lived trade. An instance may illustrate how strong is the feeling of the Belgians for beautifying their capital. Two years ago, a street railway company, wishing to run electric cars instead of horse trams on the central boulevard, proposed to erect ornamental trolley poles. As soon as it was known that the

24





THE FONTAINE DE BROUCKÈRE



A STREET RAILWAY STATION

gas pipes had to be removed, and the confusion was discouraging, but the Brussels citizens are now satisfied that the perspectives of their boulevards have been preserved, and they are keener than ever to bear any expense or inconvenience to save the beauty of their town.

King Leopold, himself, takes great interest in everything connected with city improvements; and when a blunder has been made, he does not hesitate to rob himself of a few millions of francs to make reparation for it. He is a great traveler and is ever studying the other capitals he visits. When he discovers their good points, he takes back the innovation to his own country. Ex-mayor, Charles Buis, who was considered quite a globe-trotter was also fond of doing the same. Once in the market place at Turin he discovered some pretty parasols striped with white and blue, used by the flower merchants. A month after the Turin parasols were imported into Brussels and offered to the flower sellers on the *Grande Place* to replace huge and heavy dark blue umbrellas. The flower girls were so glad to receive this present, that the prettiest of them was delegated to present the mayor with a splendid bouquet, and as she made him the gift, she added a hearty kiss.

Under the administration of the same mayor, numerous fountains of cast iron were erected to provide fresh water for horses and dogs. These fountains have proved to be very popular. A new design combining a lamp-post with a drinking place has been adopted by the community of Ixelles. Its very decorative character may be seen from our illustration, page 24. Upon the ground

is a small basin which catches an overflow from above. That this is well appreciated by thirsty dogs needs no emphasis, when one remembers that dogs in Brussels work very hard at pulling light carts, and for small loads, replacing horses. Of all the fountains, however, lately erected in Belgium, the most admired is certainly the fountain for children which has been placed in the public park at Brussels. It is very simple and charming. The *Fontaine de Brouckère*, situated at the *Porte de Namur*, was erected in memory of the mayor of that name and is illustrated on page 25. The picture on page 24 shows the lamp-posts used on the circular boulevards. This particular one is situated behind the King's palace outside the gate of the royal gardens. As many as twenty other different types of lamp-posts can be found in the conglomerate municipality of Brussels. There are also park benches, statues, music stands, cake stands and other civic accessories which are well worthy the attention of foreign visitors, and students of municipal art. American park commissioners could learn a great deal by a study of unique Brussels. The latest effort here for civic beauty is a plan adopted last year to embellish a vacant lot in the center of the most densely populated district. Nearly everything had been attempted to hide the old and ugly walls of houses standing exposed upon a corner which will remain a few months vacant. At last it was proposed to plant evergreens and to lay out a temporary garden. This was carried out and passers-by may now see, instead of bill boards and advertisements, trees, shrubs and green grass.



## "MOHICAN COTTAGE"

BOLTON-LANDING-ON-LAKE-GEORGE, NEW YORK

*Designed by Wilson Eyre.*

THIS recently completed residence stands on the site of the old Mohican House, said to be the oldest building on Lake George and a famous landmark for more than a century. Many traditions have been handed

down concerning its history, for it existed not only during the War of the Revolution, but passed through the earlier struggles



THE HOUSE FROM THE LAKE

between settlers and Indians that were waged throughout northern and western New York. When the property came into the hands of the present owner, Mr. William K. Bixby, of St. Louis, he aimed to preserve the historic old

house, if by any means it could be made available as a summer residence; but this proved impossible.



A PERSPECTIVE SKETCH OF "MOHICAN COTTAGE" DRAWN BY THE ARCHITECT





THE PORCH IN THE SOUTHEAST ANGLE

“MOHICAN COTTAGE”

The site lies beside a bay on the western shore of Lake George and consists of a level point of land running some two hundred feet out from the general shore line, and having an abundance of fine trees. From this point there is a beautiful view of the Lake toward the north, east and south; and in planning the house, the porches and the main rooms

were so placed as to obtain the full advantage of this outlook. The plan forms a sym-

metrical cross, this scheme being adopted to give the rooms light from at least two sides. As a roomy effect inside was also desired, a large amount of space was given to halls. The house is the summer home of a large family, many of them children, and to give access to all in



AN ENTRANCE TO THE REAR HALL



"Mohican Cottage"

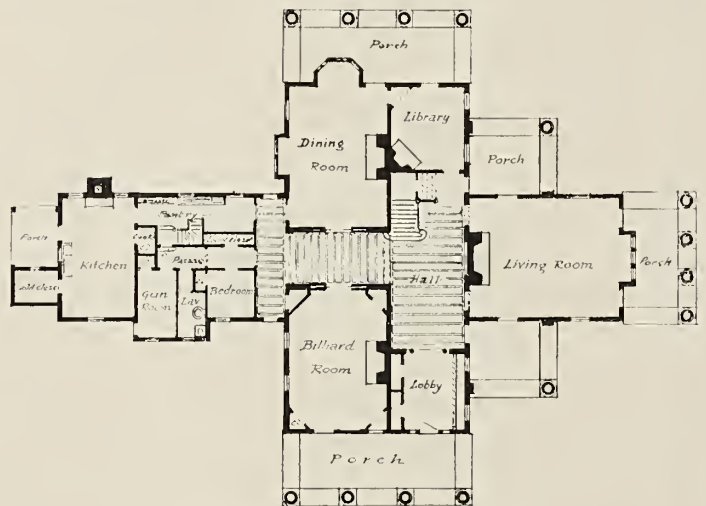


THE SOUTH PORTICO and Main Entrance

"MOHICAN COTTAGE"

their different occupations, entrances from all directions have been provided.

The house is treated in the style characteristic of country residences of colonial New York and New England. The plan is rather unusual in the manner in which it is worked out with reference to the axes of the wings, not an easy matter to accomplish when openings of the different stories are to be kept directly over each other. Each wing, with the exception of that containing the kitchen, terminates in an Ionic portico, with columns extending to the roof and supporting a pediment gable. These columns rest on a wide thick white marble coping, forming the border of the porticoes. The frame walls of the house are covered with clapboards of a special size, showing nine inches of face to the weather and with butts



PLAN OF THE FIRST FLOOR

1 1/2 inches thick. The roof is covered with split cypress shingles, seven inches to the weather, treated with bleaching oil, and terminates in a heavy modillioned cornice.





THE NORTH PORTICO with Dining-room Bay-window

"MOHICAN COTTAGE"



PLAN OF THE SECOND FLOOR

The chimneys are built of Sayreville brick laid with wide joints.

The main entrance is on the south portico, through a large vestibule divided from the main hall by a flat Doric arch enriched with

triglyphs and supported on columns. At the right of the hall is the large living-room, and to the left, on the main axis of the house, is another hall running at right angles and from which open the billiard and dining rooms. At the end of the main hall opposite the vestibule is a wide stairway, finished in white pine and mahogany, with wainscoting on the wall side and carved stair-brackets on the other. From this end of the hall opens the library, which is purposely removed somewhat from the main part of the first floor.

The rooms are throughout Colonial in style, finished in white, and relieved by wood cornices, chair-rails and arches. The walls are of sand finished plaster, painted in subdued tints. The ceiling of the dining-room is slightly vaulted, while that of the halls is treated with beams.



"Mohican Cottage"



THE EAST PORTICO with *Living-room Bay-window*

"MOHICAN COTTAGE"

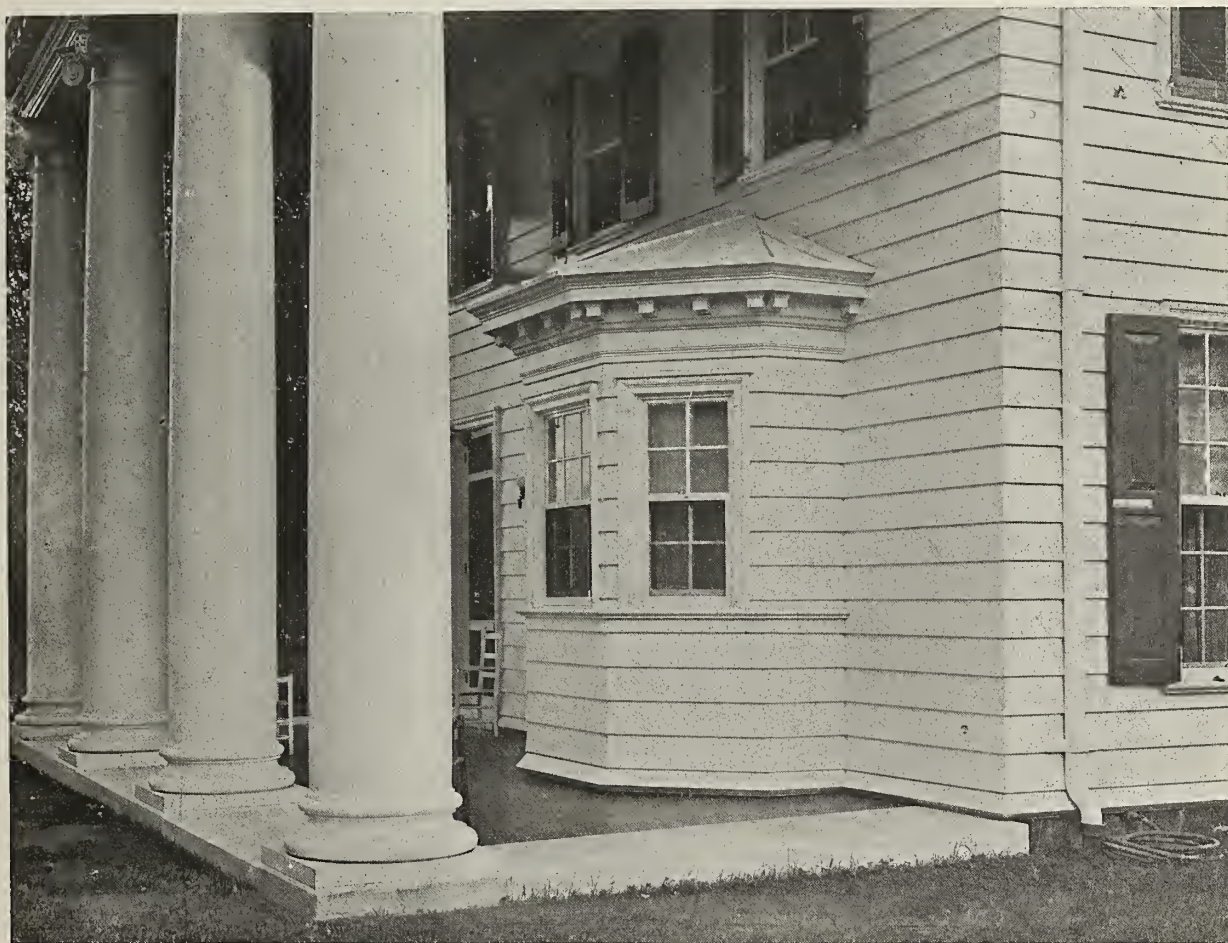
The main feature of the first floor is the living-room, from the windows of which the lake can be seen in every direction. French casements give access to three porches, and a large bay window increases the effect of space and light. On the face of the mantel is carved the em-



THE MAIN ENTRANCE

blem of the Mohican House, an Indian with bow and arrows. The second floor and garret present no unusual features. The style of the house extends to the subordinate buildings—laundry and engine-room, boat-house and bath-houses.





THE DINING-ROOM BAY-WINDOW

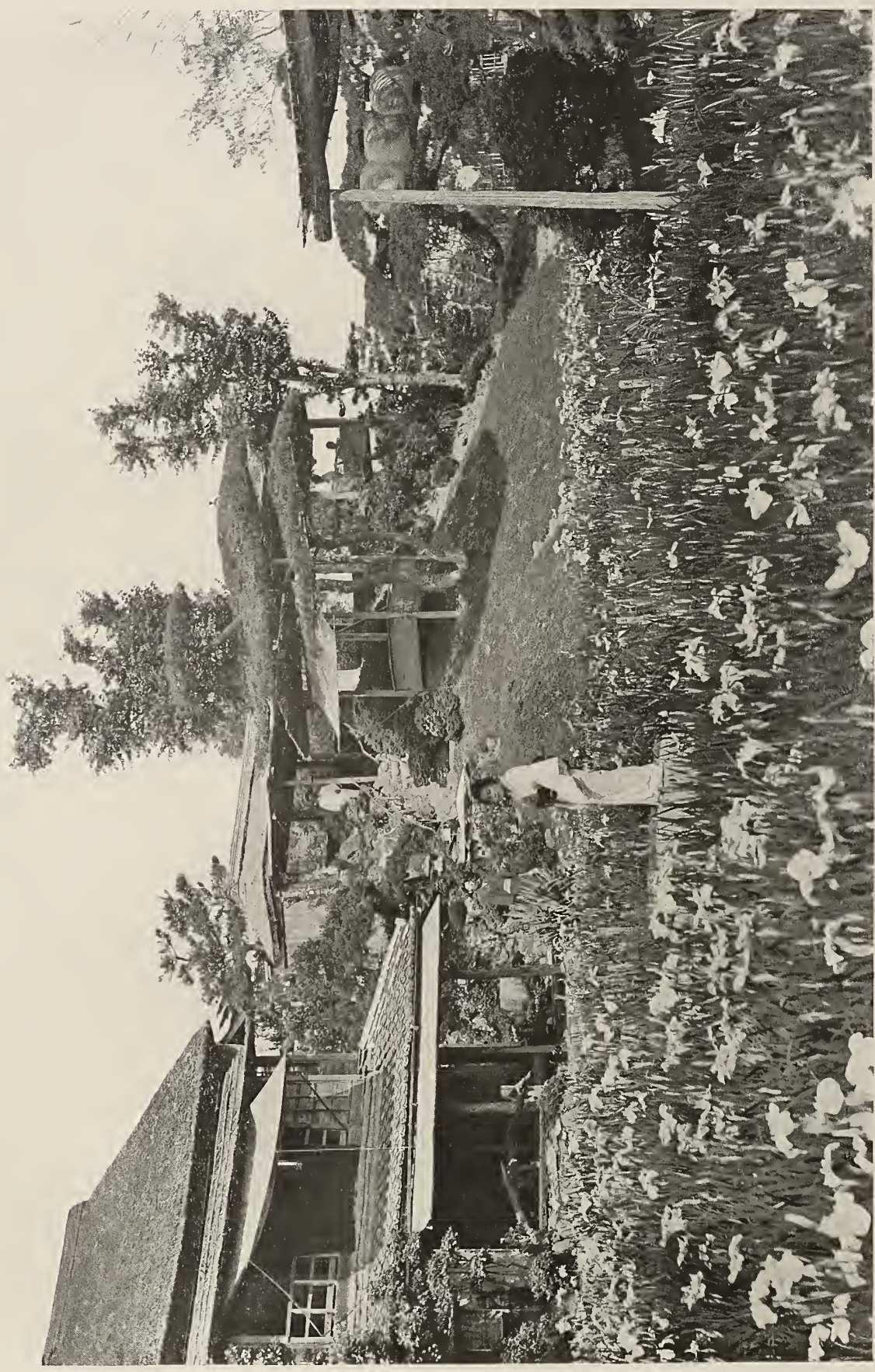
“MOHICAN COTTAGE”



THE BAY-WINDOW IN THE LIVING-ROOM

“MOHICAN COTTAGE”





THE IRIS GARDEN AT HORIKIRI



## THE IRIS GARDEN AT HORIKIRI NEAR TOKYO, JAPAN

BY ANNE H. DYER

THE gardens of Japan possess a significance which is, so far as my knowledge goes, lacking in all other gardens in the world. They exercise a spell upon the beholder, the cause of which is undiscoverable. We may analyze it in vain. After all is said there remains a quality unaccounted for in the physiognomy of all Japanese gardens—a nameless something which in a human being we would call intelligence—but which in a garden we may, for want of a better word, term significance. We feel that something is meant, that it was not by chance a garden has come to express what it does, but that long ago it grew out of the mind and shaping intelligence of some human consciousness to

express or fulfil some human need, the meaning of which may be hidden from us but which is very clear to all Japanese.

We do come to perceive, however, after a little study, that a Japanese garden is as closely related to the laws of composition as a poem or a picture, and that in a very true sense it is no less an inspired work of art. The ancient landscape gardens of Japan, indeed, live on like old pictures whose lines and tints do not fade but gather an added depth and richness from age.

Most of us are accustomed to thinking of gardens as places in which to grow things, or at any rate as places in which they are or may be grown, and we generally proceed to



IRIS BESIDE THE PONDS AT HORIKIRI





A LANDSCAPE ARTIST'S FOREGROUND



fill such places, much as a child might, with regard chiefly to the number and variety of our selections. Such ideas would seem lamentably crude and even laughable to a Japanese gardener, in whose eyes every stone possesses character and every plant and species of plant life a distinct individuality. But plants are, with him, ever a minor consideration. The garden space itself is first, and that is selected with as much care as a canvas for a picture, or the space for

a wall decoration. Upon this is sketched the lines of a composition in rock, tree, hill, and stream. Color comes last and sometimes is wanting altogether. Such gardens, without flowering plant or shrub to soften their bold outlines, are like a vigorous Chinese landscape

drawing in pen and ink, and many of the most famous of the old landscape gardens are of this class. But the elements of a garden are, after all, very simple, and such as may be found almost everywhere except in the most arid sections of the earth. Rock, tree, hill, and stream—I think I have never seen a Japanese garden without these four primary elements. Endurance, aspiration, contemplation, and activity, they might be said to represent. But whatever their fancied qualities they are present in reality or semblance in even the most miniature of all gardens, such as may be kept in a shallow bowl on one's desk.

In the little village of Horikiri, situated a few miles out of Tokyo and within easy *jinrikisha* distance, is to be found what is perhaps the oldest and most famous Iris garden in the world; although it is only one hundred and twenty years old, which is very young for a Japanese garden. To this garden, however, and to the founder of it,

Kodaka Izayemon, we owe the Iris as we see it to-day. It is not generally known, perhaps, that this flower in its present remarkable state of development is so modern a product. Up to the time of Kodaka's discovery, it was nothing more than the little wild mountain Iris which has been so charmingly portrayed by some of the old flower painters, and which may be found now on almost any hillside in certain locali-

ties, growing scarcely more than one foot, or at most two, in height. the blossoms of two colors only, blue and white, and with three petals as in the fleur-de-lis or in our own flag lily. But one hundred and twenty years ago a certain well-to-do Japanese farmer, who surely had the



A GROUP OF IRIS BLOSSOMS

soul of a discoverer, even if he was only a sort of head gardener in the little flower-raising village of Horikiri, in making a journey to the foot of Fuji, brought back a specimen of the Iris growing there. With this and two other specimens procured from different places, he formed the nucleus of the garden which was to grow into what is at present one of the most celebrated gardens in Japan. It was not until late in the Tokugawa period, however, in the time of the second Kodaka, the son of the original founder, that *Koda-ka-en*, as it was for a long time called, came into prominence. Two *samurai* chanced to visit it, and their reports attracted others, until finally the fame of it reached the ear of the reigning *shogun* himself, who came in person to see it. Since then the tide of visitors has annually increased until it is not only known to all Japanese, but has also become a favorite resort of the foreign tourist.

The fact that there are comparatively few flower gardens in Japan may account in part





THE DIAPHANOUS PETALS OF THE JAPANESE IRIS



for the popularity of this one with the tourist, who does not find demands made upon his appreciation to which he is obviously unequal. The untutored visitor can say with Thoreau: "All fables, indeed, have their morals; but the innocent enjoy the story." If there is a moral, a lesson, or a creed contained in this garden, it is to be found, apparently, only in the duty of joyousness and in the communication of that quality from nature to man. Of the subtleties and symbolisms of some of the more ancient gardens there appears to be no trace. It would seem to have been created in a mood of pure delight in beauty for its own sake and as an end in itself.

One's first impression, coming upon it suddenly after the long ride through flat, green intersections of intermediate rice fields, is like passing from the silence of twilight into a burst of sunlight and music. The brilliancy of the scene is almost operatic in effect. As the Japanese themselves are fond of saying, "It is more beautiful than nature, it is as beautiful as art." From the wide irregular ponds situated in the central and flat portions of the garden the flowers rise in magnificent battalions that assault and take the eye by storm. With no suggestion of confusion or massing, each giant spear and stalk stands out clearly, tipped with its great, furred, quivering butterfly blossoms flashing in the sunlight in prismatic hues of gem-like splendor and bearing on its wings all the concentrated radiance of midsummer in Japan.

The garden is not very large, but it is jewel-like in its completeness of form and intensity of color. No western artist has given even approximately such range of color with such infinite blending and shading of tone; only those of the later Ukiyo artists who sacrificed everything else to dramatic effect have partially done so. In a sense such a garden is a departure from the normal, as all genius is, and surely nothing less than genius could have evolved from three simple specimens more than three hundred different varieties of such complex and bewildering beauty as are here displayed. The little simple classic Iris of so many centuries has blossomed into a Court Beauty. The hills, her ancient playgrounds, know her no more, and she lives henceforth in an atmosphere of adulation and applause. Strangely enough a sort of moral transforma-

tion has accompanied this phenomenal growth. In its later brilliant development the Iris is a flower more admired than beloved by the Japanese, who find in it none of the ethical qualities dear to them in the plum and other flowers. *Ayame* is a name frequently adopted by that most brilliant class of modern Japanese women, the *Geisha*, as signifying a superlative degree of beauty and accomplishment, but it is almost never used in private families, being held to typify qualities too striking to fulfil the Japanese ideal of womanly excellence, of which the most essential attribute is a retiring modesty. Nevertheless, the modern Iris is to my mind, pre-eminently the flower of temperament. If she has lost her simplicity she has not lost her inherent grace and charm, and she has remained through all her phases a fruitful source of inspiration to poet and artist.

There is a pretty story told of a beautiful court lady of this name who lived six hundred years ago in the reign of Go Shirakawa, and who was beloved by the famous warrior, Minamoto Yorimasa. This warrior had the good fortune to deliver his Emperor from a *bakemono*, the ghost of a woman who appeared nightly to her august victim in the guise of a demon whose head was composed of three gigantic emeralds. Upon being asked to name his reward Yorimasa without hesitation named the Lady Ayame. The Emperor, perhaps to test his love, perhaps in the hope of retaining the young favorite at court, caused to be brought before him twelve maidens who, by means of the art of dress, had been made so exactly to resemble one another that it was impossible to detect the smallest shade of difference between them.

Being told to make his choice, Yorimasa, concealing the great perplexity which he felt, replied in words which have since become proverbial:—

Samidare ni, ike no makomo ni,  
Midzu no oite, idzure Ayame to  
Hikizo wadzurô.

Which being roughly translated to prose means, "When the June rains flood the pond, how impossible it is to distinguish the beautiful Ayame from common reeds!"

This answer so displeased the Lady Ayame that she blushed crimson with mortification, and thus unconsciously gave her lover the signal that he hoped for.



It would require too much space to attempt to give any adequate idea of the place the Iris holds in the art and literature of her country. Her praises have been sung in verse and painted on screen, *kakemono*, and even the single sheet print. In a recent exhibition by modern artists almost all their work was done on gauze or *roe* silk of a very transparent quality. This material proved excellently well qualified to suggest the translucent greens of the spears and the sun-soaked quality of the flowers, whose marvel-

The Iris flower! May it prove the mirror of wisdom to the mountain pheasant!

The reference here is to the brilliant plumage of the mountain pheasant, the reflection of which in water he mistakes for the colors of the Iris, thus not infrequently meeting his death by drowning.

In a collection of verse which I have on the Iris, this is one of the simplest:—

Kono tsuyu ga Hotaru ni naru ka  
Hana Shobu!



IN THE MIDST OF THE GARDEN AT HORIKIRI

ously luminous and glowing petals are so diaphanous as to transmit the very quality of light itself. As a rule, in these pictures, as in all Japanese painting, the fewer the brush strokes the more admirable the suggestion.

Similarly in Japanese verse the image evoked is by means of a few syllables only. On the stone tablet in the garden at Horikiri, is transcribed the following:

Yamadori no Chiye no Kagami-ka  
Hana Shobu!

Which may be rendered:

These drops of dew upon the Iris, I wonder if at nightfall they become fire-flies.

Like the picture of a few brush strokes, or the poem of a few syllables, the garden at Horikiri, in its large suggestiveness and its essential poetic feeling, remains with us in memory as the pictorial idea of a garden, and long after we have ceased to see it, is still a vision of that "inward eye which is the bliss of solitude."



BYWAYS OF ENGLAND



OLD SHOPS AT NANTWICH



THE KING'S ARMS, DORKING  
*Negative by Thos. P. Temple*





AN INN AT TEWKESBURY



AN OLD HOUSE AT EVESHAM





## “HAMPTON”

AN OLD COLONIAL MANSION AND GARDENS AT TOWSON, MARYLAND

*By Laurence Hall Fowler.*

THIS fine old place, than which no better example of a true Colonial establishment can be named, has been in the possession of the well-known Ridgely family for a hundred and seventy-five years. Colonel Charles Ridgely,—grandson of Robert Ridgely of St. Mary's County, the first of the “Hamp-

ton” family to come to Maryland,—was settled in Baltimore County by 1734, and had built himself a simple gambrel-roofed farmhouse, which is standing to-day within a quarter of a mile of the present “Hampton.” At Colonel Ridgely's death this part of his estate passed to his son, Captain Charles



Ridgely, a man of energy and force. Since, in England, a large estate with a great mansion was the outward sign of position and influence, it was natural that the Captain should have cherished a desire to place upon his many acres a house that would surpass any for miles around. "Hampton" was the shaping of his dream.

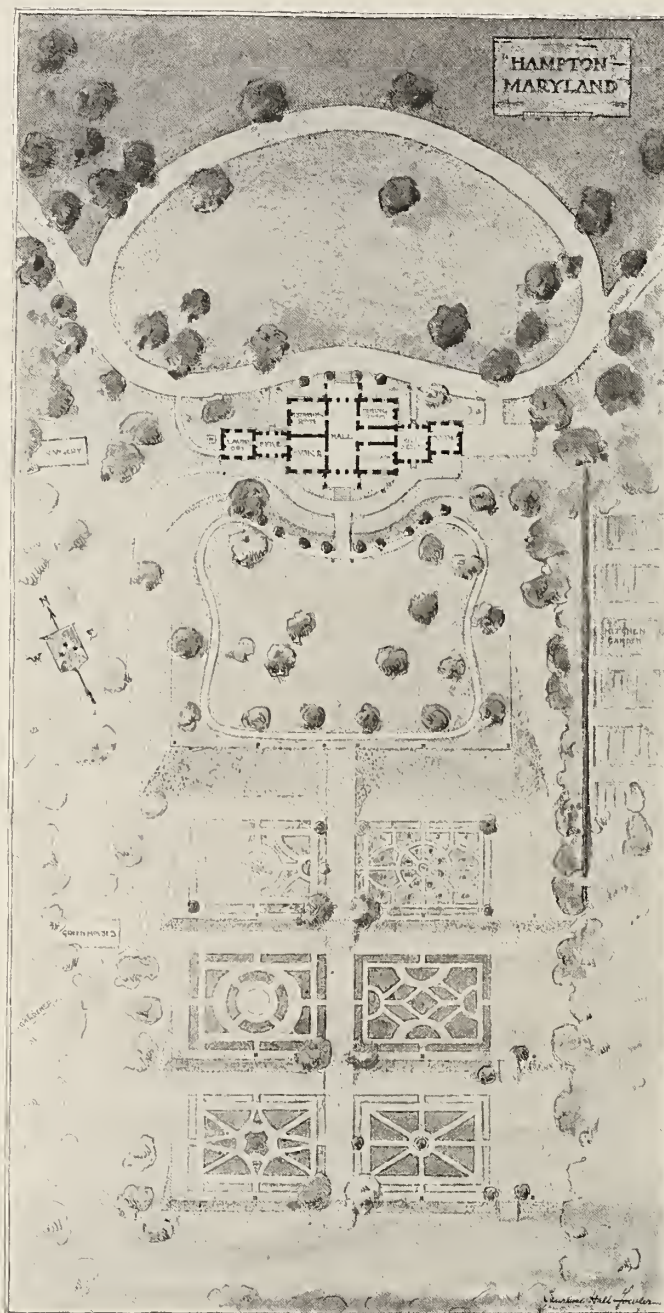
As there is no definite information about the architectural origin of the building, curiosity is excited as to the source of its design, not only because it is so distinctive among the dwellings of the so-called "Colonial Period," but because it seems to have caught more than was usual of the air of an eighteenth century English country mansion. Indeed it is thought that it was suggested by such a pretentious structure as Castle Howard. But this probable connection does not rest altogether upon a broad architectural resemblance of the two buildings, for it seems that the Captain's ambitions came to be early associated with that particular castle. His mother being a Howard, it is very likely that he often saw the castle during his visits to England while in the merchant service.

Whatever the prototype of the house, its

cupola, at the time of its completion in 1790, was the most elegant, both in proportion and detail of any in this country, and seems to

have been the first instance, upon a Colonial domestic building, in which such a feature was treated with monumental importance.

There is no record as to exactly when the plans were matured.<sup>1</sup> Perhaps it was before the Revolution, and their execution was prevented by the war; but the date 1783, in leaden characters embedded in the wall of the east wing near the eaves, shows that preparations for building must have been started just after the cessation of hostilities, and that considerable progress had been made before peace was declared. Soon after the completion of the house in 1790, Captain Ridgely died, having divided his estate among the children of his sisters, "Hampton" going to his namesake, Charles Ridgely Carnan, upon the



THE PLAN OF "HAMPTON"

*Especially measured and drawn for HOUSE AND GARDEN by Laurence Hall Fowler*

<sup>1</sup> It has been discovered in an old account book of Captain Ridgely's that the builder-in-chief or "architect" of "Hampton" was one Jehu Howell and that as early as 1784 he and his family lived in a wing of the house while the rest was being built. At Howell's death in 1787 the amount that had been paid for the house by cash in kind or by having the laborers' hire satisfied by the Captain was £3482, 13s, 6d½, but the entire cost of the house is not known for the ledger containing the final settlement has not come to light.



condition that he would change his name to Ridgely. "General" Ridgely, as this second master of the house was popularly called, was Governor of Maryland from 1815 to 1818, and it was he who laid out the gardens at the south of the house sometime between 1810 and 1829.

The approach to "Hampton" along the Dulany's Valley Pike affords a distant view of the white cupola and tall chimneys standing

years after the completion of the building, the exterior was covered with stucco. The house is a hundred and seventy-five feet long by seventy-five feet in its widest part: very considerable dimensions for those early days. The main building, or central mass, —both façades of which are the same— contains the living-rooms arranged in two high stories and a dormer story. The wings, composed of two low stories and an attic,



THE HOUSE FROM THE SOUTH LAWN

"HAMPTON"

out against a dark background of trees. The drive, a mile long, from the turnpike to the house lies, for a part of the way, within a lane of cherry trees, maple, oak and ailanthus beyond which are fields of wheat, corn and clover. On passing a marble gateway, a park is entered; and after several turns of the road, one comes suddenly upon the west end of the house. It is built of rubble masonry of a composite limestone obtained on the place, apparently without much difficulty, for all the exterior walls are two and a half feet thick and the interior ones two feet. Several

are connected with the central building by a one-story passage, and they contain the offices. This disposition of mass and plan is typical of Colonial architecture in Maryland where it received its highest development, at "Whitehall," near Annapolis, in 1753; at "Hampton" in 1783; at "Homewood," on the outskirts of Baltimore, in 1804; and in several town houses at Annapolis: the Harwood, Brice and Paca houses all built about 1770.

Inside, the rooms are arranged with the simplicity that is characteristic of Colonial





THE WEST WING OF "HAMPTON"



planning. An arched entrance door in the north porch opens directly into a large hallway (measuring 20 by 50 feet) that runs through the center of the house, unobstructed by stairs or by dividing arches, to a south porch. West of the hall are the drawing-room and the music room; and on the east, are two smaller rooms—the dining room and the library—between which is a stairway hall opening through an archway into the main hall.

The plan of the second floor is similar to that of the first, except that the space over the central hall below is taken up by two bed rooms with a hall between. The dormer story is still further subdivided and the center is occupied by a winding stairway leading up into the cupola.

At "Hampton" there is none of that carved ornament or decorative plaster-work which distinguishes so many Colonial interiors, both in the North and in the South, but the principal elements in the design of the woodwork about the doors, windows, mantels, and around the ceilings, are pediments, "cross-



IN THE BOX GARDEN



THE WALK TO THE ORANGERY

setted" architraves, dentils, modillions, and the egg and dart ornament, all of which are executed with the delicacy and feeling characteristic of hand work. There is a tradition that much of this joinery was done by British prisoners obtained in gangs, by contract with the Continental Government, to labor at the Northampton Iron Works, which had been started on the northwestern part of the "Hampton" estate in 1760.

The walls of the big hall are entirely covered with paintings,—mostly of the Italian schools of the seventeenth and eighteenth centuries. The seventeenth century eclectics are represented by Sassoferrato and Carlo Dolci, and there are landscapes by Pagani, Zuccarelli, Demarne and others. Near the drawing-room door hangs one of Gilbert Stuart's portraits of Washington, and beneath it a picture of Colonel John Eager Howard, the hero of Cowpens and of Eutaw Springs. In the center of the west wall, opposite the stairway arch, is a striking painting

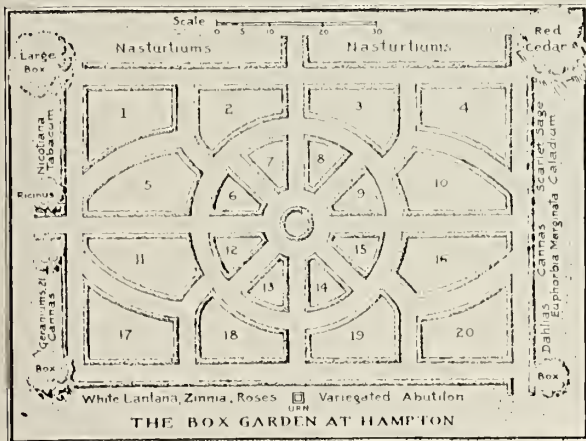




THE BOX GARDEN AT "HAMPTON" FROM THE UPPER TERRACE



by Thomas Sully, of Eliza Ridgely, daughter-in-law of the Governor, and a beauty and heiress of her day. She is represented as standing at a harp, the original of which is now in the music-room. Over the dining-room mantel are interesting portraits of Captain Ridgely and his wife, by Heselius a pupil of Sir Godfrey Kneller, and a very popular painter in Colonial Maryland.



#### THE PLAN OF THE BOX GARDEN

*Especially measured and drawn for HOUSE AND GARDEN*

The parterres contained the following geraniums in July, 1902 :

- |                                 |                                      |
|---------------------------------|--------------------------------------|
| 1 Pauline Lucca                 | 11 Centaur                           |
| 2 A. S. Nutt, dark crimson      | 12 Marshal McMahon                   |
| 3 Gen. Lee, double salmon       | 13 Centaur                           |
| 4 Mrs. Massey, single pink      | 14 Gen. Hancock                      |
| 5 Dr. Jacoby, single pink       | 15 Marshal McMahon                   |
| 6 Single white                  | 16 Single white                      |
| 7 Marshal McMahon               | 17 Pauline Lucca                     |
| 8 Centaur, double pink          | 18 A. S. Nutt                        |
| 9 Gen. Lee                      | 19 Gen. Lee                          |
| 10 Gen. Hancock, double scarlet | 20 Queen of the West, single scarlet |

It is but a step from the dim light of the hall, and from its old pictures and furniture, out upon the south porch, shaded by a luxuriant wistaria. From here one looks down upon grass terraces constructed in sloping ground to the south, and beyond them up to hills of pasture-land and wood. The terraces are in two principal levels, connected by a broad grass-covered ramp.

The upper level consists of a low embankment just before the house, following the general contour of its front, and of a broad lawn beyond, shaded by cedars of Lebanon, larch, purple beech, holly and red cedar. The last, arranged in a row of six along the edge of this level, shades the visitor as he looks down upon terraced flower gardens below, or turns for a view of the house, which appears to great advantage from this point on account

of being raised upon the low embankment; an advantage that the north front, which rests directly upon the lawn, does not enjoy. It is hard to say exactly what it is that gives the house a different look from that which we are apt to associate with Southern work of the time; but the difference is partly due to the use of white stucco instead of red brick, and to the unusually animated sky-line.

The lower, or garden level,—fully twenty-five feet below the house lawn,—is divided into three very wide but rather shallow terraces, upon which flowers are planted in rectangular parterres of comparatively simple geometrical patterns—two on each terrace placed at either side of a broad central path bordered by immense fir-trees. This path is centered on the axis of the house, and may be considered as the big hall extended out-



A PATH IN THE BOX GARDEN

doors. Marble vases, mounds of clipped box, and evergreen trees, are cleverly placed for separating the grass paths from the surrounding turf, thus emphasizing the principal lines of the design.

Originally both of the uppermost



parterres were of box, but that on the west was removed about forty years ago, to make room for beds of colias. The eastern one had to be reset about 1870, but its original pattern was preserved. The parterres on the middle terraces are planted very openly; but the rose gardens below, have a

thicker and more luxuriant growth, which is in pleasing contrast to the trimness of the box borders above. In the middle of each of these lower parterres is a picturesque sophora tree terminating the row of vases and tall plants which mark the edges of the terraces and the centers of the flower gardens.

West of the gardens are the greenhouses and the gardener's cottage; and on the east, screened by a high hedge of arbor-vitæ, is the kitchen garden. Beyond, down a thickly shaded avenue, lies the family burying-ground surrounded by a high brick wall and entered through a simple wrought-iron gate.



IN THE "HAMPTON" DRAWING-ROOM

Near the driveway, just west of the house stands an old-fashioned orangery.

Although there was an interval of some twenty years between the completion of the house and the laying out of the garden they are in perfect harmony. Each, constructed for a

man who was a leader in his community, was designed for a large and open hospitality; and they both show, transplanted to this country, the influences of Italy and of France as they left their mark upon the mansions and gardens of eighteenth century England. But "Hampton" is not entirely of the old world; for, built during those critical years in our history between the war of the Revolution and the adoption of the Constitution, it seems to express something of the dignity, simplicity, and largeness of conception that characterized the founders of the Republic.



THE FAMILY BURIAL-GROUND AT "HAMPTON"



“AN Official Building for a County” is to be this year’s subject for design in the examinations for the John Stewardson Memorial Scholarship in Architecture. The building is to face upon the main street of a typical American county-seat and is to have accommodations for the law courts and administrative offices, beside including a jail. This test of a competitor’s ability to design is to be preceded by an examination in the usual academic and technical branches, and all the work is to be completed by May 23. Candidates must be under thirty years of age, and are required to have practised or studied architecture in the State of Pennsylvania for a period of at least one year immediately preceding the examinations. The successful competitor will receive one thousand dollars to be used in a year’s travel and study abroad. Intending competitors may be interested to learn that this year they may exercise their choice in preparing their final drawings either at the School of Architecture of the University of Pennsylvania or at the Pennsylvania Academy of the Fine Arts. The vacancy in the Managing Committee of the Scholarship, caused by the death of Walter Cope, has been filled by the appointment of Mr. George B. Page.

THE city administration of Philadelphia has just authorized the construction of an avenue, 300 feet wide, starting at a point four and one-half miles north of the City Hall and traversing the northeastern section of the city to the suburb of Torresdale on the Delaware River front. In conjunction with Hunting Park Avenue, already existing, a continuous drive, ten miles long, will then be provided across the northern part of the city. Since the term “boulevard” has been applied to this improvement, it should be clearly pointed out that the thoroughfare just authorized is quite distinct from the boulevard or parkway project of a monumental avenue extending from the City Hall diagonally to Fairmount Park. The Torresdale boulevard does not aim primarily at an organic change or improvement in the City’s plan except in so far as it will develop a territory hitherto remote, and will give a pleasant entrance to the city from a direction

whence one is needed. The avenue, as now proposed presents many awkward angles, and is to have as its important feature an electric railway “handsome in its appointments.” In its minor details, the thoroughfare may be made architecturally imposing, but its position on the street-plan is not of that essential importance as in the case of a boulevard running direct from the City Hall Plaza to the Park. This project has already been fully presented in these columns, and it is understood will soon be seriously considered by the City Councils, with what result remains to be seen. In the near future, HOUSE AND GARDEN will present all the projects of the last five years which have had for their purpose the esthetic improvement of Philadelphia.

IN compliance with a request of Mr. Willis Polk we beg to inform our readers that to both the owner of the property and to Mr. George H. Howard, architect, the design of “Beaulieu,” published in our December number, primarily belongs. After Mr. Howard had commenced the work, it was continued, according to his drawings, by Mr. Polk.

THE element of time is so dominant in human lives that the means of recording its passage never fails to awaken curiosity and interest. In “Sun-dials and Roses of Yesterday”<sup>1</sup> is to be found so much that is valuable and entertaining upon sun-dials alone that it would have been unnecessary to lure the reader on by strewing his path with roses. The way that Mrs. Earle points out is a pleasant one, and leads us through the centuries, discovering antique as well as modern dials and how time was measured by those not fortunate enough to possess any dials at all. The insertion of roses in the title of the book leads one to suppose the author would deal only with dials existing among flowers. But this is not the case. Noon-marks, by which the Indian learned the hour of midday by a shadow before his tent, or the housewife by a golden ray on her chimney-piece, are described, as well as nat-

<sup>1</sup> Sun-dials and Roses of Yesterday, by Alice Morse Earle, 461 pp., 12mo, 237 ill. in half-tone and line. New York and London, Macmillans, 1902. Price, \$2.50 net.



ural sun-dials formed by hill tops, window dials, pedestal dials in their infinite forms, portable dials and ring dials. It is, however, the stationary position upon pedestal or wall that the sun-dial must be content to henceforth occupy, since watches and clocks have outstripped it in its primitive function of time-keeping. Of sun-dials of any sort there is not only a sad dearth in new America, but compared with the highly wrought Scotch dials and such beautiful English examples as those at Wroxton Abbey or Eyam Church, we must confess to having almost no examples worthy of illustration in this country. Nevertheless, to Mrs. Earle is due the credit of having collected all American ones, however sterile may be their designs. Of these specimens, the setting of that at Ivy Lodge, Germantown, fares well in comparison with foreign dials; while one would indeed travel far abroad to discover such a beautiful dial-face as the bronze example reproduced from a Pompeiian prototype and in place at Yeddo, N. Y. In so many cases the elaboration of sun-dials has been confined to their pedestals, that the illustration of the "dragon gnomon" on page 416, points the way towards new possibilities in the design of stiles. The many mottoes and quotations scattered through the book are not only interesting to a superficial reader and precious to one in search of a motto to make his own but, in most instances they sum up, in the words of sages, the profoundest wisdom of human life. The author's manner of presenting the mass of valuable data she has collected is discursive to a degree; it is also avowedly sentimental, but her book, the first American one on the subject, is a creditable and exceedingly useful pioneer.

WERE it necessary to divide garden literature into two classes, it could be described as that of research and that of execution. The works of research, tell us of gardens in the past; the books of execution, bid us take up our tools and build gardens ourselves. "English Pleasure Gardens,"<sup>1</sup> by Rose Standish Nichols, belongs to the former class, and illustrates the difficulty of

detaching the art of a certain country from that of other parts of the world. Seeking to throw a true light on English garden craft, the author turns to the influence of Syria and Persia upon Egypt, that of Greece upon Rome, that of the Holy Land and the Orient upon European gardening of the twelfth and thirteenth centuries; above all, to the effect of French and Italian gardening upon English work, and also the later hues which Holland and China cast over the landscape art of Great Britain. With such a wide scope for its contents, much of the volume is necessarily devoted to gardens elsewhere than in England; but this is scarcely a demerit, for the author gives with that facility which comes of extended study, such precise data upon the arrangement of ancient and medieval gardens, their character, proportions and details, that the book teems with suggestions for our gardens of to-day and to-morrow. We are told that a lack of our variety and flowers, was the only deficiency of classic achievements. Whether, indeed, the ancients valued flowers as a part of their garden schemes may be asked by a sceptical student, inasmuch as classicism is an attitude of mind, once held by races and now by individuals, and is easily contented with a monumental and intellectual arrangement, in which the exuberance of flowers may have been considered a barbarous intrusion. The part the garden occupied in the daily life of the past points out the limited rôle it is now permitted to play, and greater yet than in ancient times, is shown the importance of the garden, in the Middle Ages. For furthering gardening and horticulture, full credit is given to the monasteries; and from their secluded confines, the next step is out upon castle wall or terrace constituting the medieval pleasaunce. A minute study of English gardening divides it according to the reigning families. The Tudor garden, the Elizabethan flower-garden and the gardens of the Stuarts, are illustrated by exquisite examples. The planting of gardens is sufficiently dealt with to complete the author's pictures of historic periods, while a brief account of Anglo-Saxon horticulture as well as a bibliography of works referring to gardens are contained in an appendix. Numerous line-drawings by the author increase the interest of the pages.

<sup>1</sup> English Pleasure Gardens, by Rose Standish Nichols. 324 pp., octavo, with 11 plans drawn by Allen H. Cox and 300 illustrations in line and half-tone. New York and London, Macmillans, 1902. Price, \$4.00 net.









"SHERREWOGUE" AT ST. JAMES, LONG ISLAND



# House & Garden

Vol. III

FEBRUARY, 1903

No. 2

## LONG ISLAND COUNTRY PLACES

*Designed by McKim, Mead & White*

### I.—“SHERREWOGUE” AT ST. JAMES

*Text by John A. Gade*

*Photographs by Henry Troth*

ONLY during the last score of years has American country life been sufficiently developed to leave upon its architecture an unartificial stamp. Primitive conditions as well as birthright and tradition caused a far stronger expression two hundred years ago. With the passing of our first close communion with the soil came the earnest fight,

and the outgrowth of it; a richer community now first finds time to revel in the green-sward,

“Ful thikke of gras, ful softe and swete.”

The country gentleman's outdoor life, his hospitality, freedom and simplicity of social habits could not very well have been expressed more naturally than they were in



THE WALK TO THE GARDEN

“SHERREWOGUE”





THE ENTRANCE TO THE GROUNDS

"SHERREWOGUE"



THE SOUTH ENTRANCE TO THE HOUSE

"SHERREWOGUE"

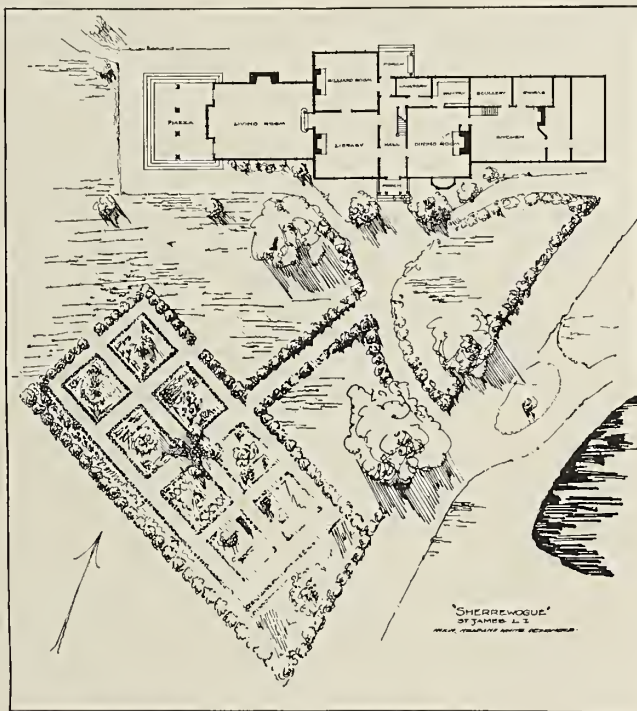




THE DRIVE

such Southern country homes, as, for instance, Mount Vernon.

This admirable union between how one lives and what one lives in, is what McKim, Mead & White have appreciated in our early Colonial country houses, and copied in many of their modern ones. Mount Vernon and similar examples must have been wide open before the designers, when they remodelled Mr.



THE PLAN OF "SHERREWOGUE"  
*The Seat of Devereux Emmet, Esq.*

"SHERREWOGUE"

Devereux Emmet's place, called "Sherrewogue." There has been no conscious striving at an effect, at architectural features or splurges, but the simplest possible endeavor to make an unostentatious country house more comfortable and better looking than before. The Emmet house belongs as admirably in its setting as clover in a meadow. Although it has been changed and remodelled, it





THE HOUSE AND GARDEN: "SHERREWOGUE"





THE NEW END OF THE HOUSE

"SHERREWOGUE"

might easily have been built in its present shape when the oldest of its trees were planted; and that is saying a great deal in an age when palaces that ought to stand in immense gardens and châteaux that ought to have high forests are stood up one after the other, side by side within cook's shouting distance; hopelessly inappropriate in their surroundings.

To return to the prototype; what an open-armed hospitality is expressed in the porch of Mount Vernon! How easily the stranger on the lawn finds access to the welcome on the porch! Likewise in Mr. Emmet's house. From the entrance where the plain white picket gates, always standing wide open, between four gate-posts of the best Colonial type, to the high two-storied piazza with its broad steps; there is no doubt that the place has an air of countrified neighborliness.

The secret of tying the house and the garden well together by making them both units of the landscape, has been well appreciated by the designers. Transitory connect-

ing links are there. As one drives in through the gates down the little avenue "Sherrewogue" lies sleepily comfortable in front of one, with only its second story windows at first peeping above the high box and between the old ailanthus and oak-trees.

Immediately in front, sweeping down in the broad sunlight in all the tranquil grace of its simple English predecessors, lies a garden. Sedding in his garden book mentioned where Hawthorne, in "Our Old Home," speaks about the Puritans. "There is no softer fruit," he says, "to be found in the character of these stern men, than that they should have been sensible of their flower-roots clinging among the fibres of their rugged hearts, and have felt the necessity of bringing them over sea and making them hereditary in the new land."

Even now, the seed of their flowers unmistakably remind one of their former gardens.

"The savour of the roses swote"

"Me smote right to the herte rote."

The garden is geometrically divided into





THE GARDEN AT "SHERREWOGUE"



knots bordered with box and cut by straight walks covered with pebbles from the beach of the Sound near by. The knots are filled with all manner of shrubs and plants, climbing roses, morning-glory, iris, hemerocallis, hollyhocks, oleanders, hydrangeas, marshmallows, kalmia, phlox and larkspur. They are typically English flowers, while the lemon, the laurel and the orange tree have been excluded.

There are eight equal sized knots, bound together and surrounded by a thick old box

they form a strong middle point, a charming central feature around which the smaller beds group themselves. On the opposite side of the driveway, immediately before reaching the house, a small pond adds—with its banks almost level with the turf—a charming effect to the picturesque commonplaceness of the scene. Magnificent box-trees in front and honey-suckle climbing the posts and cornice of the entrance porch, hide this almost entirely in the view from the house.



A PATH IN THE GARDEN

“SHERREWOGUE”

hedge, about three feet six inches high. Smaller closely cropped box, about nine inches high again borders each bed. No better shrub could have been selected for this, both because of its closeness and compactness, and because it neither strays to the right nor left, but keeps on in its own path in a most business-like manner. In the middle of the garden where the axes cross, are two intersecting climbing rose arches; a perfect explosion of flowers, *comme le bouquet d'un feu d'artifice végétal*,

The staircase hall with the front stairs are directly in front of one in entering the hospitable doorway, the former in its total width nearly bisecting the depth of the house. To the right is the dining-room (19'x 21'), to the left the library (20'x 20') with a billiard-room (18'x 20') directly back of it. Adjacent to the dining-room are the kitchen, pantry, scullery and storerooms, next to the library comes the large living-room (31'x 23') which the visitor enters in going down three steps





A HEDGE OF BOX

"SHERREWOGUE"



THE NEW LIVING-ROOM

"SHERREWOGUE"





THE CHIMNEY-PIECE IN THE LIVING-ROOM

"SHERREWOGUE"

with small hand rails on each side. At the end of the living-room terminating the house is a broad window, and then the large piazza facing the bay and, a quarter of a mile beyond, the wooded shore of Long Island Sound.

The billiard-room, library, hall and dining-room, and the service parts, make up the old house. The living-room and porch are entirely new. The second floor of the house has bedrooms, baths and dressing-rooms; the service wing and attic are reserved for the servants. Throughout, the woodwork is painted white, the cornice, the trim and the mouldings, and most especially the mantel in the living-room, are most refined in the feeling of their detail. The library bookcases, with their cupboards below and heavy muntined glass doors above, running all the way up to the cornice, are copied from the Mount Vernon library. The furniture throughout has the substantial solidity and dignified assurance of the best mahogany, and

the effect is one of green and white, cool, cleanly, well-arranged and spacious comfort.

Taking the plan as a whole one detects that the architects did not have the entire benefit of starting with a fresh sheet, but of the cramped conditions of an old house, they made the best possible growth, without any distortion. On the outside they merely continued in the new wing, the broad white shingles, typical of the Long Island landscape, and carried the old cornice and roof lines through the new addition. The living-room and porch are set slightly back similar to the service wing on the opposite end of the house.

Summing it up, the reasons for the success of Mr. Emmet's place seem to me to be these: it belongs entirely in its surroundings, the garden and house are perfectly homogeneous, forming gradual transitions one to the other, and the total effect satisfies natural conditions. It looks *absolutely* like a home.





THE SOUTHERN FAÇADE OF SMITHELLS HALL



## SMITHELLS HALL

LANCASHIRE, ENGLAND

BY F. H. CHEETHAM

**A**MONGST the old halls of Lancashire, Smithells may claim to be at once the oldest and the newest. Tradition speaks of a house on this site as far back as the year 680, but the oldest part of the present structure dates from the fourteenth century, and the western wing has been added during the last thirty years.

Smithells is situated about three miles to the north of Bolton-le-Moors, a busy industrial town of over 100,000 inhabitants. The town has extended itself so far during the last century that an electric car now takes you to within ten minutes' walk of the old house. Nevertheless the situation is very pleasant, and although the chimneys of Bolton are too plainly visible from the terrace walks, the place has lost none of its characteristics of an

old English country residence. The house is surrounded by an extensive and beautiful park, and behind it on the north side rise the moors from which Bolton takes its name.

So much rebuilding and so many alterations have taken place at Smithells, at one time or another, that it is very difficult to disentangle the architectural history of the old hall. The most ancient portion of the building is that on the east, which is built round three sides of a quadrangle, the fourth side, to the south, being open. The courtyard measures about sixty feet square, and its north side is occupied by what was formerly the great hall of the mansion. Towards the end of the eighteenth century the great hall was used as a brew-house, when the walls were raised and a floor inserted. The apart-



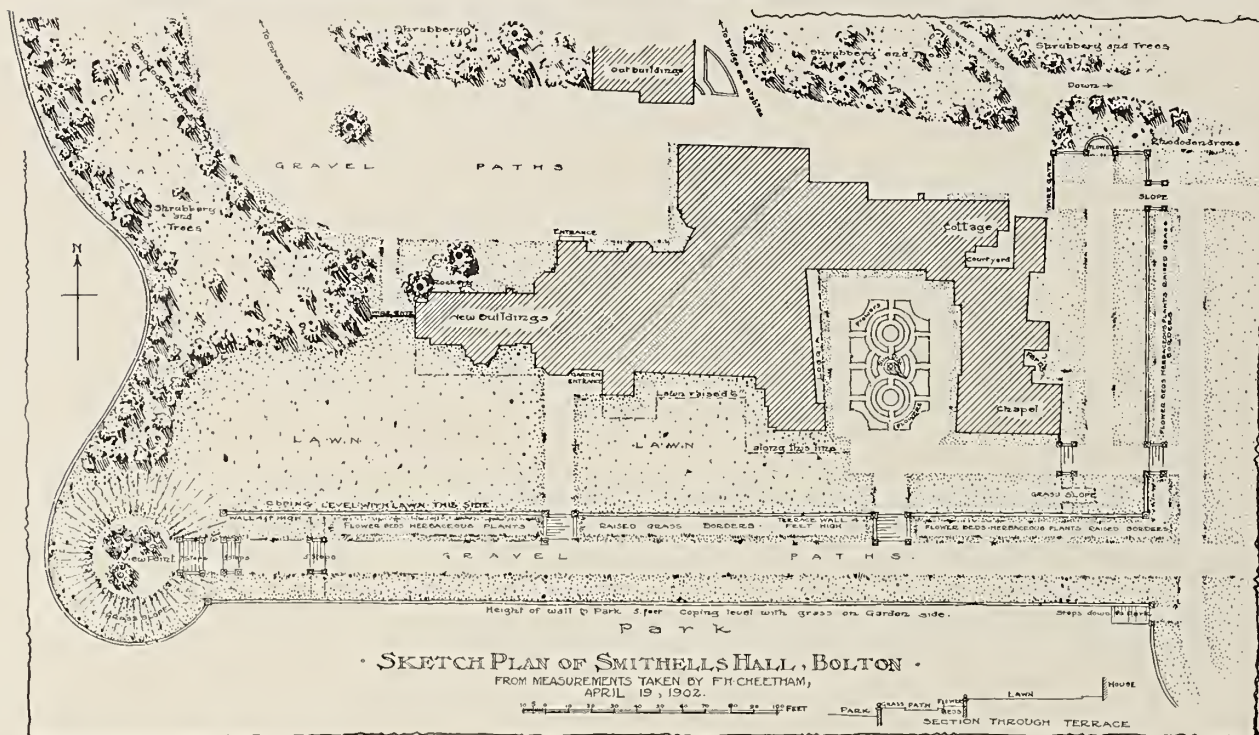
THE NORTH ENTRANCE

*The Portion constructed by the late George Dewey, Architect*

SMITHELLS HALL



## Smithells Hall



THE PLAN OF THE GROUNDS

SMITHELLS HALL

ment is now divided into two and is used for other purposes, and has lost all the characteristics of its original appearance. Its parts, however, can easily be traced, and it would not be a difficult matter to restore it at any time to something like its condition in medieval days. Across its west end are the screens and ancient passage through the building from north to south. At the other end of the great hall was the high table, and from this was entered the lord's chamber, or smaller hall, now cut up into small apartments and used as a cottage. On the east side of the courtyard is a fine room, with a square bay window, used perhaps as a withdrawing-room, and beyond this,

at the south end of the east wing, is the domestic chapel. The chapel is still used by the family and tenants, but the interior having been greatly injured by fires is not of much interest, the new work being unpleasantly modern. The withdrawing-room, and the apartments on the first floor of this east wing, are in a more or less dilapidated state, the former room having been stripped of its panelling, which is now in one of the rooms on the other side of the house.



PLAN OF THE BUILDING

SMITHELLS HALL

The west side of the quadrangle consists of a range of ancient apartments built originally without any corridor. In Jacobean times a passage was built on





SMITHELLS HALL, *from the Southeast*



THE COURTYARD AT SMITHELLS  
*Before the Alterations*





THE CHAPEL

SMITHELLS HALL

the first floor, supported on an arcade of oak columns, forming a veranda to the lower rooms, which is one of the most picturesque features of this old part of the house.

The quadrangle, though preserving its medieval appearance to some extent, shows really very little of the ancient work, which is chiefly seen in particular details. A good portion of the house was rebuilt about the time of the reign of Henry VII, and in more recent times the restorers have not hesitated to replace old work by new. The timber front over the veranda, on the west side of the courtyard, is frankly modern work, carried out, of course, on the lines of the old, while the black and white work on the north side of the quadrangle is nothing less than paint on plaster!

In late Elizabethan or early Jacobean times, after the great hall and the east wing had been abandoned, new apartments were added piecemeal on the west side of the house, but

apparently without any general plan, the result being a singular jumble of arrangements. The old portion of the house being allowed to remain, the result at Smithells is a house of unusually large size, low and long. The modern work was carried out by the late Mr. George Devey, architect, of London, and comprises practically the whole of the western end of the buildings and the gardens. It is in very happy harmony with the older work though a little hard in places, notably on the north or entrance front.

The house is approached from the park on the north side along a short wooded drive between rhododendron bushes. This brings one to a wide gravelled space formed by the angle of the building. All that is seen of the house from this point is quite modern, but it has been designed on the old lines, the upper part being of wood and plaster. The wooden balustrated parapet to the entrance portion is, perhaps, the least satisfactory feature of the design.





THE RECONSTRUCTED VERANDA

SMITHELLS HALL

The original situation of Smithells Hall was one of defence, and the north side faced the edge of a steep cliff, at the bottom of which a small stream flowed. This configuration of the ground, though not so apparent to-day, is nevertheless quite distinct, as the ground falls considerably from the house on this side, and the stream, now made by means of a waterfall to serve as an ornamental feature of the grounds, is crossed by a bridge. This kind of natural dell is well wooded and planted with shrubs and trees. The stables lie on the other side of this again, at a considerable distance from the Hall.

The gardens lie on the south and east sides of the house, their general lay-out being shown on the accompanying plan. The south front of the building, which is about 270 feet in length, is well broken up both as regards plan and sky-line, and forms a composition of great picturesqueness. A quiet repose is its chief characteristic, which is perhaps emphasized by the growth of ivy on

the older parts. It is a study in gray and green, and if any criticism is to be passed at all, it would doubtless be that there might with advantage have been a little color introduced somewhere. The stone walls and the stone slabs on the roofs have indeed weathered in a delightful diversity of shades, but a touch of color, even in a red chimney pot or a window blind, would not have destroyed one's pleasure in nature's tints, but would rather have enhanced it.

The terrace wall extends along the whole of the south front of the building, the coping being on a level with the grass of the lawn on the house side, so as to keep the view over the park uninterrupted from the ground-floor windows. The wall itself is thus really a retaining wall. The long terrace walk is four feet below the level of the lawn which is immediately in front of the house, and is fifteen feet wide. The flower beds, which run along its entire length beneath the wall, are stocked with old-fashioned herbaceous



plants, and are raised some six inches or so by means of wide turf borders. The walls themselves are planted with several varieties of ivy. At the west end of the terrace walk is a raised mound, approached by three flights of steps, and forming a kind of view point. The outer wall of the garden is continued round this mound, which it has been suggested may have been the site of an ancient keep. However this may be, it forms a very striking and happy feature in the lay-out of the grounds. It is some 100 feet to the west of the building, and the terrace having been extended so far gives a large expanse of lawn at this end of the house. Three large lime-trees crown the top of this mound, the view from which in all directions is very fine. The illustration of the south front of the Hall here reproduced (page 60) is taken from this point, and at the end of this article another view is given looking along the terrace toward the view point.

The extreme simplicity of the lines in the

laying out of the grounds at Smithells is perhaps the chief reason why the result is so good. Strictly speaking it is not formal gardening that we see here, though the straight lines of the terraces on the two sides of the house show an indication of that style. But there is an entire freedom from the strange vagaries that formal gardening sometimes runs into, and the further we get from the house the more the straight and hard lines are relinquished. The stone balls to the steps and at the angles of the terrace walls give the required touch that saves the whole scheme from an otherwise possible flatness.

The terrace walk itself is five feet above the level of the park, and is separated from it by a stone wall similar to that between the terrace and the house. The whole width of the garden along the south front, from the house itself to the outside wall bounding the park, is about 100 feet. This terrace arrangement is more or less followed out on the east side of the house, the grounds, however,



THE EAST END

*Showing the Ancient Portion*

SMITHELLS HALL



extending to a considerable distance on the far side of the lower path.

The center of the old quadrangle is occupied by a sun-dial round which are grouped a number of flower beds of geometrical patterns. These are filled with old-fashioned flowers, in keeping with the ancient appearance of the building on three sides of them.

The show of rhododendrons at Smithells Hall is very fine. They are planted on each side of the entrance drive, and generally along the north side of the house, and are a conspicuous feature at the west end of the lawn.

Smithells is a study in greens, grays, and yellows,—the green of grass, trees, shrubs, and foliage, the gray of stone walls and roofs, the yellow of gravel paths, plaster, and chimney-pots. It is a delightful place of quiet, artistic repose on the very border of an ugly pushing commercial town whose historic past is no longer visible except on the printed page. So many of the Lancashire halls have been swallowed up in the large towns, and have either disappeared altogether or have lost all their beauty owing to their changed surroundings, that one is all the more thankful that Smithells is situated just so far outside the town of Bolton as to insure its preserving all the characteristics of an old English residence. And these are not the less interesting in that they have been grafted on, so to speak, to the altered requirements of a modern country mansion.

It is of special interest to Americans that

Nathaniel Hawthorne was a guest at Smithells Hall during the days of his Liverpool consulate. It was at Smithells, too, that he found the legend of the Bloody Footsteps which so profoundly impressed him, and which he introduced into that romance which he never finished: "Dr. Grimshawe's Secret." "The peculiarity of this house," wrote Hawthorne in his Journal, "is what is called the Bloody Footsteps. In the time of Bloody Mary, a Protestant clergyman—George Marsh by name—was examined before the proprietor of the Hall, Sir Roger Barton, and committed to prison for his heretical opinions, and was ultimately burned at the stake. As his guards were conducting him from the justice-room, he stamped his foot upon one of the flagstones in earnest protestation against the wrong which he was undergoing. The foot, as some say, left a bloody mark in the stone; others have it that the stone yielded like wax under his foot, and that there has been a shallow cavity ever since. This miraculous footprint is still extant. . . . Of course it is all humbug—a darker vein cropping up through the gray flagstone, but—the legend is a good one."

This tradition is still carefully guarded at Smithells, and the footprint is shown to all interested visitors. The story of Marsh's examination and martyrdom is true enough; but as to the Bloody Footsteps most people will be inclined to agree with Hawthorne that it is "all humbug."



*The Terrace at Smithells*





IN THE GARDENS OF "BELMONT HALL," SMYRNA, DELAWARE





"BEVERLY" ON THE POCOMOKE



THE SPENCE HOUSE, SNOW HILL

## HOMESTEADS OF THE EASTERN SHORE

By E. N. VALLANDIGHAM

MAPS of Maryland show a tiny stream flowing southward through the county of Worcester, on the Eastern Shore, and between that county and its neighbor Somerset, and emptying itself finally into an arm of the Chesapeake. This little stream is the Pocomoke, doubtless originally "Pocomico," since "ico" is the characteristic ending of the Indian names of Eastern Shore streams. The arm of the bay that receives the Pocomoke River is Pocomoke Sound, a broad shallow estuary, interrupted by reefs and islands and perplexed with cross currents and treacherous shoals, but beautiful with soft skies and far prospects bounded by the blue of pine forests. Up and down the Pocomoke, and away to Baltimore with many stops at intermediate ports, plies a flat-bottomed steamboat. It is a long voyage, the 175 miles from Baltimore to Snow Hill (the farthest port on the Pocomoke) for what,

with rather slow steaming, and many hours of loading and unloading freight at busy little ports, and frequent groundings in the shallows of the Sound, the steamboat, leaving Baltimore at four o'clock in the afternoon, does not reach Snow Hill until six or eight o'clock on the following evening.

Long though the voyage is, it is not tedious to those who have leisure to enjoy its curious and interesting sights. The boat, from time to time, leaves the Sound to explore some narrow tidal stream, and with each new direction taken by the prow, some odd or charming sight is revealed; now it is a quaint, deep-roofed cottage characteristic of the region, now it is a noble file of cypress trees,—their wide-spreading boles bathed in the salt water,—now it is some noble old homestead such as that of the Wise family of Virginia (for part of the voyage is in the Old Dominion), a vast old house



THE CHIMNEYS OF "SALEM"





DR. GALE'S HOUSE *The North Front*

NEAR WESTOVER, MARYLAND



DR. GALE'S HOUSE *The South Front*

NEAR WESTOVER, MARYLAND

standing amid an ample lawn studded with gigantic trees.

Once clear of the shallows that vex Pocomoke Sound, the vessel finds herself with

plenty of water beneath her keel, for although to the unpracticed eye of the Northerner the Pocomoke seems nothing more than a little tidal creek, it is in truth a genuine river, and



in its way a very remarkable river; for its dark waters, from which the Indians called it "Black water," lined for miles with cypress swamps, are both deep and swift, so that the stream could easily carry a vessel of much greater draft than that which plies between Snow Hill and Baltimore.

The Pocomoke is in some fashion the backdoor of the Delaware, Maryland, and Virginia Peninsula, and the introduction to a land rich in family tradition, and dotted with fine old ancestral homesteads. The voyage up the Pocomoke reveals some of these; and the little county-seat of Snow Hill at the end of the voyage has several more to show, while the whole Peninsula, from Cape Charles to Wilmington is worth repeated visits to those who love what is quaint and individual in domestic architecture.

One of the most interesting of these old homesteads lies in full view of the voyager on the Pocomoke at a point a little more than half way to Snow Hill. This is "Beverly,"



DOORWAY OF ISAAC BARNES' HOUSE

the ancient home of the Denis family, an enormous old yellow house with its back to the river and a broad lawn sloping to the water's edge. All about lie thousands of level acres, once held by the family. "Beverly" is the largest house in all the region, and that a region famed for big houses. Even the rear is beautiful, but the front is really imposing. The tall pillared portico looks down an avenue of old cedars, two hundred feet wide and nearly half a mile long. The great kitchen fireplace is wide enough to take

in a cord stick. They still have notable Christmas doings at "Beverly." Not far from the house is the family burying ground, a characteristic feature of the great places on the Peninsula, and here lie buried the Denises of the last two centuries. Littleton Upshur Denis lies there with four wives beside him, the last but recently buried. Local gossips tell an odd story of this last marriage. The fourth wife was the ward of Littleton Upshur Denis when he became a third time a widower.



ISAAC BARNES' HOUSE AT KING'S CREEK



A TYPICAL DWELLING OF THE EASTERN SHORE





"BALDT FARM"

WESTOVER, MARYLAND



THE HAYWARD HOUSE

POCOMOKE CITY, MARYLAND



He was anxious that his son should marry the ward, and when the young man refused, the thrice-widowed father said, "Then, Sir, I will marry her myself," and the young ward became the fourth wife of Littleton Upshur Denis. She outlived him nearly half a century.

At Snow Hill there are two interesting houses of the Spence family, a Scotch Presbyterian race long resident in those parts. That long occupied by "Judge Tom," so called to distinguish him from his uncle, Judge Ara, was built by the father of Judge

Spence house is "Salem," the quaint old homestead once occupied by his uncle, Lemuel Spence, for half his lifetime County Register of Wills. He was thrice married while yet a comparatively young man, and at the wish of the second wife he doubled the size of "Salem." The old house looks its name, "peace," for it stands a little apart from the village with great trees about it, and a singular suggestion of quiet in its aspect. Its great outside chimneys bespeak the hospitable hearths within. The rooms, which are



"RATCLIFFE MANOR"

NEAR EASTON, MARYLAND

*Copyrighted 1902, by Henry Troth*

Tom, for a long time a physician at Snow Hill. It is an ideal village house for such a climate. Long and rather low, but beautifully proportioned, it is surrounded on three sides by a two-story pillared veranda. Beneath the shadow of the lower veranda, with its scrupulously clean brick floor, is the main entrance of the house, a great door with an admirable fanlight. Behind in a huddle are the out buildings that were once the slave "quarters," glistening with spotless whitewash.

Less charming than the Judge Tom

smaller than one would expect from the outward aspect of the house, are curiously wainscoted, and provided with two or three very curious old mantels. On a window pane of the living-room are the names of several members of the family, scratched with a diamond more than sixty years ago.

Strongly characteristic of the Eastern Shore houses, whether in Virginia or Maryland, is the passage, called the "corridor," between the kitchen, where the house servants lived, and the dwelling of the master. In some cases the





"THE POINT"

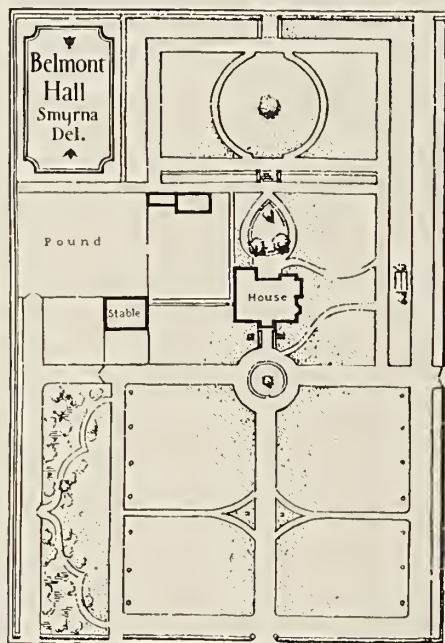
CAMBRIDGE, MARYLAND

kitchen was a good sized house two stories high. Snow Hill has many such houses; and even since the abolition of slavery, this curious form of domestic architecture survives even in new houses. On the island of Chincoteague it has been applied to the oystermen's cottages. These humble abodes consist of two little houses, each a story and a half high, connected by a single-story structure, which has a door on each side, and in summer is used as a dining-room.

On the whole, the domestic architecture of the Peninsula was adapted from seventeenth century English models. Great rectangular brick structures, often gaunt and almost forbidding in outward aspect, but dignified within by reason of their large rooms and their decorative stairways, are scattered all over the lower Peninsula. The early settlers were fond of what they called "water situations," and many of these great old houses look across the bright tidal waters of streams flowing into the Chesapeake. Some of them, indeed, have their own wharves at which the steamboats to Baltimore now touch. A

century ago some of the men who owned these mansions built their own ships, and sent the produce of their farms to market from these very wharves, or "landings," as the Eastern Shoreman is wont to call them.

The minor houses or cottages of the Eastern Shore also show the English influence. The deep-roofed cottages with low dormer windows and pleasant porches, are but a repetition of the thatched cottages which the early settlers left behind in England. These cottages greet the eye in all parts of the Peninsula, but are commoner in the Maryland counties of Somerset and Worcester and in the two Virginia counties. Dr. Gale's great, bare, brick house near Westover is typical of the Eastern Shore house built on English



SKETCH-PLAN, "BELMONT HALL"

models. This uncompromising rectilinear structure is a little relieved by the arched windows and doors and a slight projection which marks the hall. Within, the house is ample and the wood-work is characteristically beautiful. The house of Isaac Barnes at King's Creek, is embellished with a strangely





A RUSTIC BENCH, "BELMONT HALL"





THE PARTERRE

“BELMONT HALL”



A RESTING-PLACE

“BELMONT HALL”



designed doorway, the like of which a student of Colonial architecture would travel far to see. This house and those of John E. Hayward, near Pocomoke City, and "Baldt Farm" near Westover are examples of somewhat the same characteristic style, the happy effect of which depends upon simple and good proportions and the color afforded by their excellent brickwork. As in many cases through the South, we find "Baldt Farm" disfigured by a modern porch. The charming mansion of "Ratcliffe Manor" near Easton, Talbot County, Maryland,



A RUSTIC ARCH

"BELMONT HALL"

seems to be a somewhat later and elaborate example of the kind, with an addition which suggests modern cottage architecture. This is the present residence of the Hollidays, and was the homestead of the Bartlett family. The house was originally surrounded by a farm of nearly a thousand acres. The house of Clement Sulivane at Cambridge, Dorchester County, Maryland, is a striking example of a somewhat different style of mansion, extremely characteristic of the Eastern Shore. It is a low rectangular wooden structure, the entrance hall of which



AN AVENUE

"BELMONT HALL"





AN ARBOR AT THE FOOT OF THE GARDEN

"BELMONT HALL"





ENTRANCE TO THE LOWER GARDEN

"BELMONT HALL"

is paneled from floor to ceiling with great slabs of hard wood.

One of the most interesting historic homesteads of the Peninsula is "Belmont Hall" near Smyrna, Delaware, now owned by Mrs. Caroline Elizabeth Cloak Peterson-Speckman. "Belmont" stands on a part of a tract originally granted to Henry Pearman by William Penn, in 1684, soon after Penn came into possession of the "Three Counties on Delaware." The house was built of bricks imported from England. Thomas Collins, "President" of Delaware, bought "Belmont Hall" in 1773, and enlarged it to its present size. Here it was that the first Assembly of Delaware met after the opening of the Revolutionary War. In the parlor of "Belmont Hall" is an old fireplace with blue and white tiles of the time of William and Mary; and here the ladies of the household moulded bullets for the patriot soldiers of the Revolution. Visitors are still taken to see the stains made by the blood of

a sentinel placed on the observatory of the house in 1776 to watch the movements of the British, and shot by a hostile scout.

"Belmont Hall" is a three story structure with a hip roof, and a great front veranda. The walls are pierced with an unusual number of windows. The stairways are broad and easy and the rooms many and spacious. It is fitly furnished with beautiful mahogany, some of which is nearly as old as the house itself. The house stands amid extensive grounds, beautified with box and great trees, ornamental shrubs and delicious arbors. A long shaded avenue leads to the grounds immediately in front of the house, and a quaint wooden gate admits to the garden. Shady rustic seats are scattered about the garden, and the whole effect of the grounds is park-like and delightful. The house is a living example to show how well our ancestors built, and how sound were their notions of comfort and beauty.



SOME OLD AUSTRIAN FAÇADES



IN THE STADTPLATZ OF STEYER



CUM  
NEW YORK



IN AN OUTLYING SQUARE, WELS

SOME OLD AUSTRIAN FAÇADES





AT SECKAU, STEIERMARK

SOME OLD AUSTRIAN FAÇADES





KIRCHENGASSE, NO. 4, STEYER

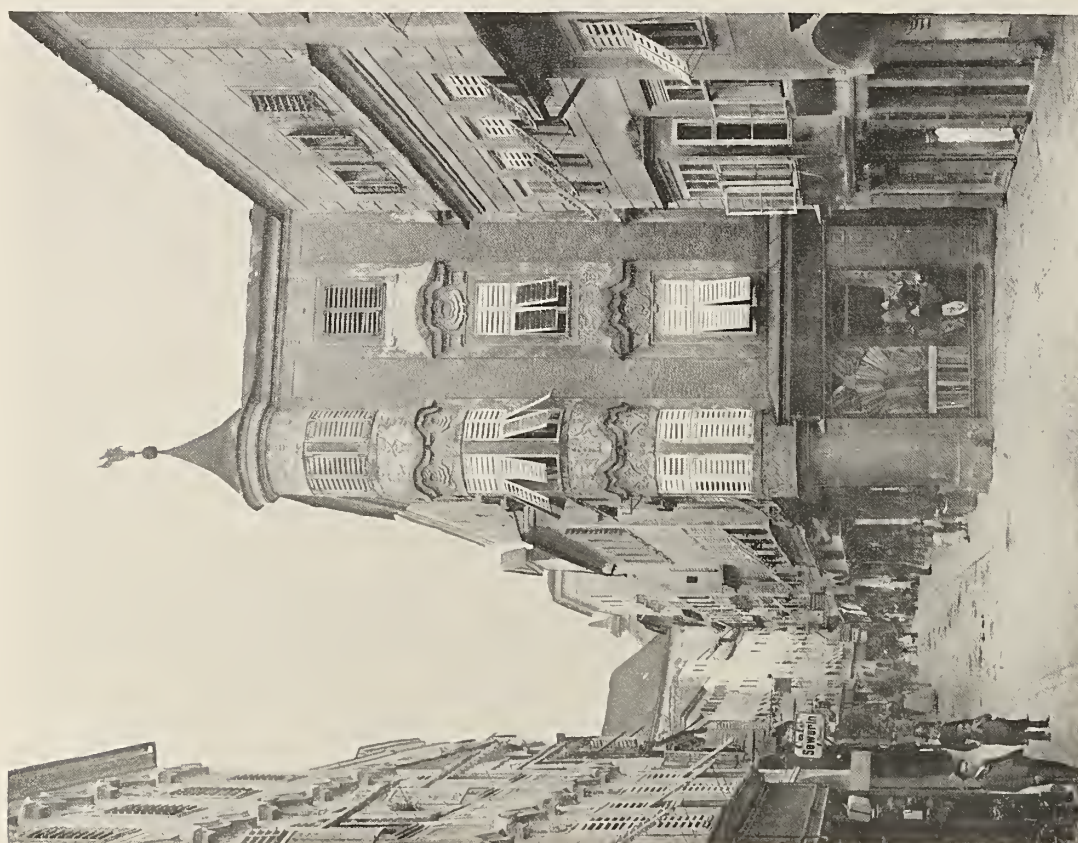


ENGE GASSE, NO. 5, STEYER

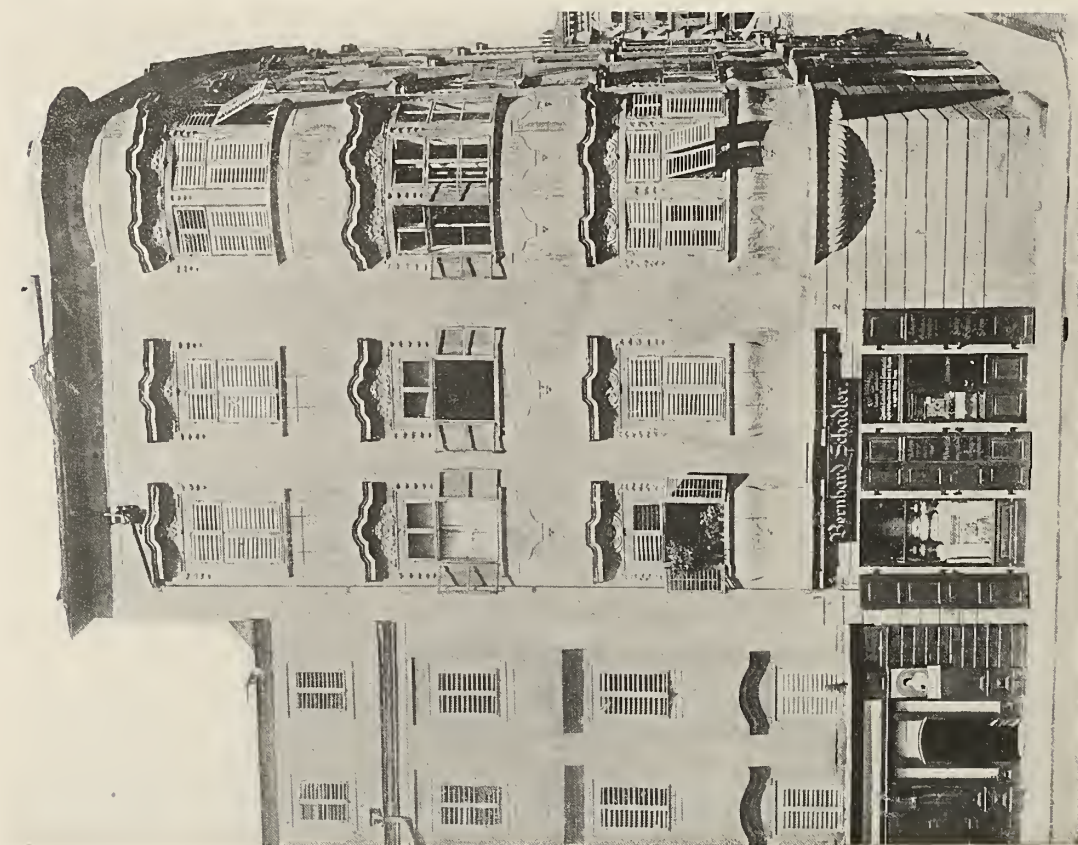
SOME OLD AUSTRIAN FAÇADES



*Some Old Austrian Façades*



A CORNER IN STEYER



AT LINZ ON THE DANUBE

SOME OLD AUSTRIAN FAÇADES



## THE TOUCH OF TIME ON BUILDING MATERIALS

BY J. RANDOLPH COOLIDGE, JR.

TO build so that our work shall grow old gracefully is a worthy object, attainable only by study and observation. Such observation must take account of natural conditions in each locality for which a building is planned. Old marble is beautiful in Sicily, sordid in New England. Light colored brick will stay clean in the country but not in Chicago or Pittsburg. It is the purpose of this article to study the building materials used in Eastern Massachusetts, and to lay the foundation for similar observations elsewhere. The underlying principle is this: a building looks well and its materials wear well in appearance so long as most persons of educated taste would not replace it by a new one if they could do so for nothing.

Of building stones used in Eastern Massachusetts granite is the best wearing, then come sandstone, marble and limestone in the order named. Slate is in a class by itself and will be mentioned presently. Granite is preëminent because it acquires with time only a darker shade of its original color, a tint not disagreeable in itself and pretty evenly distributed. Quincy granite, indeed, under adverse conditions, darkens in the course of fifty years to a smudgy gray, approaching black. Concord granite under favorable conditions retains its original pale cold grayness for almost as long a period. Between these extremes, Milford, Stony Creek, Deer Isle, Dedham and other granites hold intermediate places. The only ones that we have found unpleasantly discolored are certain Cape Ann granites having an excessive amount of iron in them. Granites like Stony Creek or Connecticut show a certain warmth of color when fresh, and retain this warmth, in a measure, while darkening; but it is our experience that the beautiful pink Milford granite loses most of its original special tint within six or eight years and looks very much like ordinary Milford of the same age. In a smoky district we find rock-faced granite much darker than finely cut or moulded work in the same building.

This may be because the rains wash clean the moulded courses, but do not dislodge all the dirt from the quarry-faced stones. The imperviousness of granite has made it hitherto impossible to counterfeit the seam-faced rock, and architects specifying seam-faced granite should bear in mind the difficulty of procuring stone with two adjoining faces of the same characteristic color.

In the case of any given granite, the quarry-faced stone will darken the most quickly. Pointed and finely cut work change relatively less; and a polished surface retains its color, at least when clean, but loses its polish, which is perhaps fortunate. On the whole we prefer a rough pointed surface to any other finish.

The best of brownstone weathers almost imperceptibly. When laid at an angle to its natural bed, or carved or moulded, the surface often disintegrates and flakes off in thirty to forty years, certain varieties of the stone showing much less resistance than others. The two houses on Fifth Avenue, New York, built by William H. Vanderbilt nearly twenty-five years ago in a favored neighborhood, look to-day almost exactly like new buildings. They do not look worse, but neither do they look any better through lapse of time. The same thing is true of street upon street of brownstone fronts in New York and Boston, dating back forty years.

The red sandstone from Worcester and Maynard wears much less uniformly; adjoining blocks often showing great difference in color in the course of years, and giving wall surfaces a spotty appearance that is far from pleasing. Still worse is the case with the buff sandstones from Amherst, Ohio, and elsewhere. We have known these to be so blackened in the course of twenty-five years as to be scarcely recognizable. In its earlier period a building of Amherst or Berea sandstone becomes richer and mellower in appearance, but this improvement does not continue more than fifteen or twenty years; after that a gradual and uneven darkening



takes place which can only be remedied by re-cutting the stone.

The blue sandstone known as Warsaw stone is not yet in general use; but a limited experience indicates that if the stone is properly seasoned before it is used in the building, there will be no disappointment in its durability or appearance. The freshly cut stone darkens rapidly for a short time, and then seems to remain of a bluish gray color, uniform and agreeable.

Of all the sandstones, the fine-grained Pictou, N. S., stone is the one which looks the best first and last; but this stone is rarely seen in the business districts, and our knowledge of it is in association with pressed brick in the fronts of costly city residences. Its characteristic color, a greenish yellow, deepens slightly with time, and belt courses of this stone do become streaked with black; but taken in the mass, a portico of Pictou sandstone looks better than ever after forty years and gives promise of continued improvement. It is a pity that this valuable material is now so hard to get.

Eastern Massachusetts is not friendly to marble in the open air. The Lee marble is glittering white when new, but both that and Carrara marble at once begin to assume a garb of sober gray. There is no marble that grows yellow with time in our New England climate, and the gray that succeeds the dazzling whiteness of the new stone is not a warm but a cold gray. The so-called statuary marble, more frequently found in cemeteries than in buildings, retains its whiteness much longer than the more open grained less costly marbles. It is too early to speak definitely of the wearing qualities of Tennessee marbles, but it seems likely that, beginning with less brilliancy, they may weather more agreeably to the eye than white marbles of any kind. Of the rich foreign marbles so largely imported for interior work few will stand exposure to the weather, and these, like granite, will hold their color while losing their polish.

It is hard to speak temperately of limestone, for a more disappointing material can scarcely be found. The Indiana variety has come into very general use all over the country within a comparatively few years, and its lightness, cheapness, and especially the facility

with which it may be enriched with carving have deluded alike both the architects and the public. Deluded is the word, for there is not within our knowledge one single instance of Indiana limestone exposed to the weather that has gained in appearance in fifteen years, or even held its own. This stone looks its very best when the building is ready for acceptance; once paid for, it is a question not of years but only of months or of weeks when it becomes so streaked, stained and discolored as to be, not old, but shabby. In unbroken surfaces, finely cut, we have known limestone to change gradually from cream white to dull gray, remaining the while in harmonious contrast to adjoining brickwork; but taking our original standard, we assert that there is no building in which limestone is used that we would not gladly see restored to its original newness, if this could be attained without expense.

Slate is a material that will vary much or little according to the quality. Few building materials, if any, are so little affected by time as the best quality of Brownville slate, which in color is one of the darkest slates quarried, and remarkably uniform. Satisfactory uniformity of color can also be found in red slates from New York State. These seem to acquire a slightly purplish tinge after a few years' exposure. The best of green slates also are practically unvarying, but every architect must have noticed how inferior black slate fades from a grayish blue almost to a yellow gray, a condition state which is decidedly worse than its first. It is only the best of red slates that can be said to improve. Anyone attempting a pattern in colored slates should make sure that the black slates are of the very best.

To pass from natural stones to artificial, cement and concretes of cement and marble, or cement and granite, are almost untried in the external architecture of the region we are considering, but we have had a considerable experience of concrete in sidewalks and of roughcast as a wall covering. With concrete the difficulty has been not about its color, which is satisfactory, tending to fade with time, but rather with its capacity for absorption and the necessity of allowing for expansion and contraction. Concrete sidewalks are now laid in large slabs four or five feet square,



jointed so as to admit of a little movement, and roughcast is generally panelled with the same object. Coloring material, suitable as mortar stains, can be used in the "slap dash" coat of external plastering; and if well mixed, wears far better than any paint, besides costing only a trifle more than the uncolored roughcast. Such a wall bleaches out a little in fifteen or twenty years, and is slightly streaked in appearance compared with new work, yet if not disfigured by cracks (as it need not be) its general appearance is slightly improved by time.

The wearing quality of brickwork and terra cotta is a subject for an article by itself or even for a volume. In a single city block there will often be seen twenty different varieties of brick that vary from thoroughly good to hopelessly bad in appearance. The lighter in color the brick the more susceptible to disfigurement, but the opposite is not true. A Baltimore pressed façade, for instance, changes but little, and never deteriorates in appearance, whereas a wall of water-struck brick, much darker originally than the pressed brick, changes considerably more and generally, though not always, improves. Few surfaces are more uninteresting than a pressed brick wall laid in red mortar. If soot or dust settles upon it the next rain washes the dirt away and the color is almost unchanging, but a wall of water-struck brick is not uniform in color, even when new; and the separate bricks, absorbing more or less moisture, according as they are more or less porous, take on an additional depth of coloring and become more variegated with time, while remaining harmonious as a mass. As the mortar is washed out from between the joints, the individual bricks cast deeper shadows, and the surface of the wall is more and more diversified. An old wall, even after being repointed surpasses a new wall of the same brick. In patching and adding on to brickwork the color of the mortar should be carefully studied. It has happened that a new wall with white joints proved to be much less like the adjoining old wall than if the joints had been black, since the white mortar of the older wall had turned dark gray, and black mortar in the new brick work would have faded much sooner to gray than the white will darken.

No other brick gains so much with time as ordinary water-struck brick. A great variety of mottled bricks keep on looking as well as they begin. There is a brown mottled brick which harmonizes with red sandstone trimmings and sheet copper, and there are buildings constructed of these materials that look at least as well after fifteen years as they did when new. There is also a gray mottled brick very harmonious with water-struck brick and almost unchanging; but when it comes to the lighter shades and especially to pure yellow or white bricks, their newness and freshness of appearance is very brief. When once disfigured they are past redemption. Yellow brick is very uncertain in its weathering, and the different tones that it will assume are not accordant in the same wall. Except for country work it is a good brick to avoid, and so is white.

Enamelled brick is relatively expensive and is not often seen exposed to the weather, nor will it bear exposure unless the brick is of the very best quality. Every rain washes it clean, and no other material reflects so much light into dark places, but if moisture penetrates behind the enamel and freezing scales it off, the brick must be removed or the building is permanently defaced. A place where the enamel has scaled can be seen a hundred yards away although a silver dollar would cover it, and a wall badly scaled looks as if it had been the target of a Gatling gun.

We have made much progress in the manufacture of terra cotta, but not yet enough. There is at a New England University a small building devoted to the teaching of music, built about twenty-five years ago and trimmed with terra cotta. Hardly a square foot of lintel, sills, or belt courses but lost some flakes off the surface. The building looked like a ruin and had to be restored. The terra cotta we use nowadays is fairly proof against frost, but this material is so seldom treated as terra cotta, is so often an imitation of cut stone, and the frequent white joints darken so much more than the terra cotta itself that the result is unpleasantly conspicuous in a very few years. Red terra cotta wears better than the buff or the white; the latter will stand exposure to the weather, but not to coal smoke.



Neighboring pieces in the same belt course will darken very unequally and darken to a dirty gray. Such terra cotta has been too frequently used in our business districts, and not yet sufficiently in the suburbs and in the country.

Incidentally it may be added that ornamental details, whether in red brick or terra cotta are satisfactorily permanent. The writer has been greatly surprised by the durability of the carved brick on Sever Hall, Cambridge, set in place twenty-three years ago. The carving of brick is so unusual to-day as to be almost never attempted.

The use of metals in external architecture demands a few words. Iron can never be left unprotected, and will therefore be subject to the same conditions as paint or bronzing. Pure gold leaf darkens with time but does not discolor. The curious coppery tinge that appeared on the dome of the Massachusetts State House after a number of years was probably due to the composition of the alloy affected by salt in the east winds, as the discoloration was mostly on the east side of the dome. Aluminum bronzing, exposed to the weather, loses its first silvery appearance, and soon changes to a pearly gray. Thus far, it does not seem to have anything like the durability of gold. Galvanized iron has a coating of zinc which turns in the same way as aluminum only darker and has, generally speaking, but very few years of life. Lead, on the contrary, is very durable, and its weathered gray color is distinctly agreeable for vases, statuary, and decorative details generally. It is still quite as applicable as it was in France during the eighteenth century. The best of architectural metals, however, is copper. Give it room for contraction and expansion, and copper, whether darkening naturally or darkened by oil or treated with the ingredients that give it the "antique" finish, loses nothing whatever in the course of time. Natural copper steadily improves and looks better in the end than the artificially finished. The weathering of bronze is like that of copper. Brass is unchanging if lacquered or frequently polished.

Within certain narrow limits the use of unprotected wood in architectural work is of artistic advantage. A log cabin in the woods

is one of the most picturesque of structures; even a camp, with battened walls or bare siding, looks well after the new lumber has lost its first freshness. The posts of such a camp may be of birch trunks and will keep their bark in the open air until the post itself is decayed. Cedar posts, too, last well, but spruce has a tendency to shed its bark.

Among buildings of a less primitive kind, two woods constantly used stand exposure for a few years and look well. Hard pine, though not advisable for exposed framework unless always protected, is used for steps and platforms, and darkens without beauty, but cedar shingles on walls and roof may acquire a silvery gray tone that no stain can imitate and no length of time can destroy. It should be said, however, that this beautiful color of unprotected cedar is taken on much more rapidly at the seashore and especially on the easterly exposure of a building. Further inland the shingles may not acquire their silvery grayness until they are too decrepit for further use.

Last of all, we will dismiss, in a few words, the whole subject of paints and stains. We do not know of a single stain that changes color evenly, but we have seen excellent mottled effects obtained by the use of two or three shades of one color in shingle stains, giving place with time to the natural color that so far surpasses them. We have also known stained oak to bleach with the storms of one winter. Dark stains, after a few years, show the natural color of the wood in spots, giving the building an untidy, worn-out look.

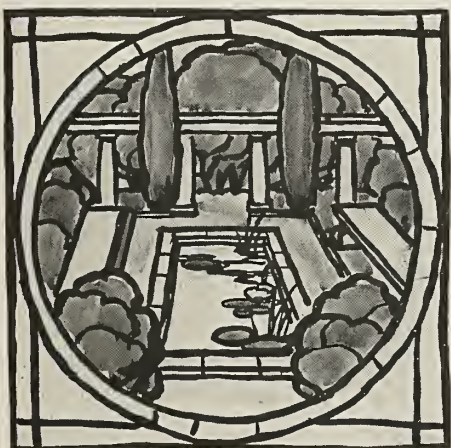
Paint is more satisfactory in this respect, at least: that it turns more evenly than stain. But if there is one experience in building more trying than another, it is to find the effect of a design largely dependent upon paints that do not retain their color. Broadly speaking, no fresh paint looks well. Most colors look better after a year; few or none endure for more than five years. Among the usual colors, drab, bronze green, red and white suffer the least change. The cool grays are variable and the yellows most variable of all. No building designed for the ordinary span of human life should depend for its appearance upon anything but the natural color of its materials.



## CARTOONS FOR STAINED GLASS

By WILSON EYRE

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A PORTION OF THE WEST FAÇADE OF THE GERMAN BUILDING

AT THE TURIN EXPOSITION

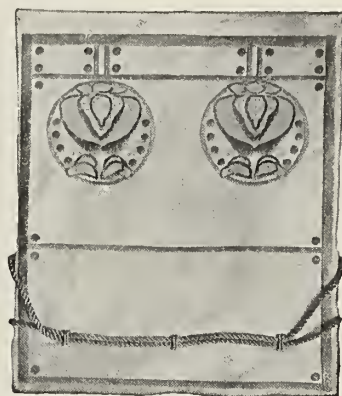
DESIGNED BY H. E. VON BERLEPSCH-VALENDAS





*Designs for Cushions*

HERE AND THERE  
IN THE  
TURIN EXPOSITION  
BY  
VIRGINIA BUTLER

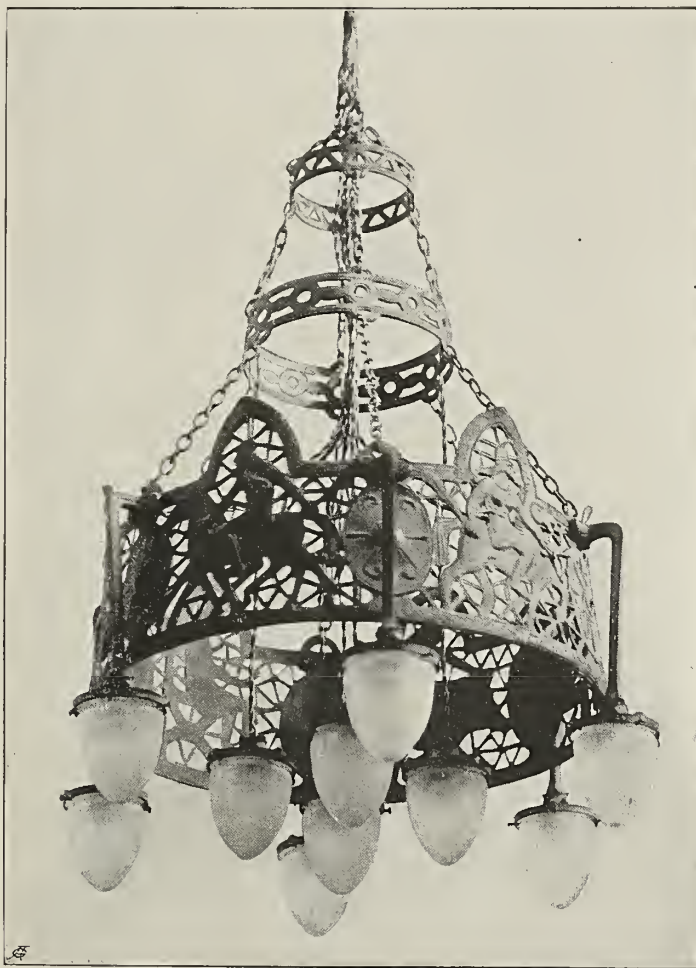


*By F. H. Newbury*

ANY visitor to the First International Exhibition of Decorative Art, but recently brought to a close in Turin, could not fail to be convinced that modern art has made a place for itself in the world, notwithstanding the odds against which it has had to contend in the weight and force of tradition and example, especially in European countries where the past has almost, though not quite, handicapped the present in things artistic. That Italy, with her wonderful artistic heritage, should have been the first to propose an art exhibition in which old traditions and models should be entirely excluded, marks an era in the artistic life of that country which will have a widespread and lasting influence. The suggestion that an exhibi-

tion of art should be held in which everything modeled on old lines should be carefully excluded, was received in some quarters with indifference; in others, with a certain air of disdain, which plainly declared the absurdity of trying to separate the old and the new.

But the group of men in whose brains the idea of such an exhibition first took form, declared that in order to see what modern art really means and has really done, it must be studied apart from the old with its preconceived ideas and methods, in order to judge of its true merits. By degrees the opposition to the project grew less, and at last nearly all who had at first opposed it agreed that it might not be a bad thing after all, and were willing to help along the under-



WROUGHT IRON ELECTROLIER WITH BAS-RELIEFS  
*Designed by Alice Nordin*





LAMPS DESIGNED AND EXECUTED BY TIFFANY STUDIOS



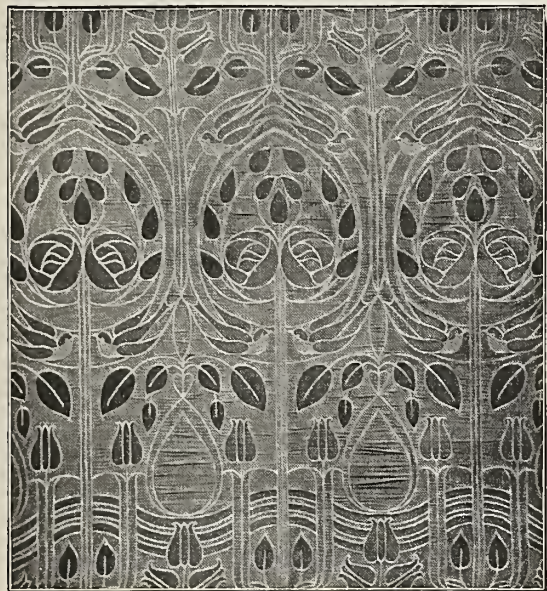
VASES OF FAVRIL GLASS DESIGNED AND EXECUTED BY TIFFANY STUDIOS



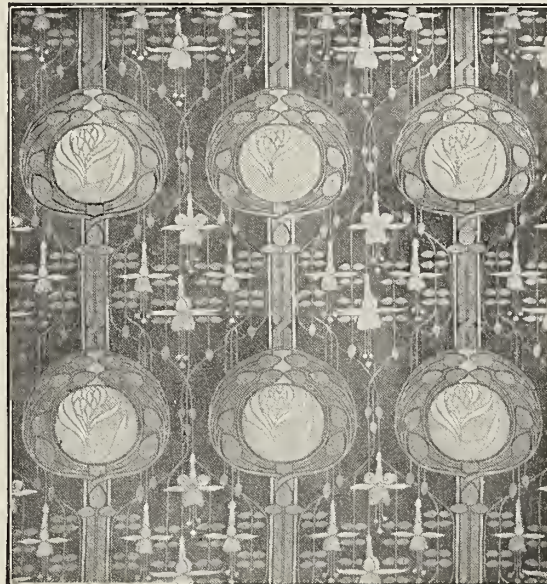
taking, even though they could not be as enthusiastic over it as some of their colleagues. With commendable courage, the originators sent out their decision that "None but original work showing a decided renovation of form would be accepted; that every reproduction of historic styles would be excluded; every product exhibited of any industrial craft should be designed with true art feeling."

To escape as much as possible from the power of the past, which is so potent everywhere in Italy, Turin was chosen by virtue of being the most modern city of that country. The broad, tree-bordered streets, laid out at right angles with each other, the absence of

Austria, Germany, Switzerland, Holland, Belgium, Japan and Italy all took a part. The United States exhibit was a happy combination of the useful and the beautiful, and in both departments it was equally interesting. In the department of fine arts, Tiffany, The Gorham Company and The Rookwood Pottery Company proved beyond question that the United States is developing artistically as well as commercially, and the discovery made an American proud of his country. The graceful shapes and beautiful colors of the Tiffany glass are as fine as anything made in Austria, and the blending of hues is more subtle in feeling than in the Austrian products.



"SWALLOWS"



"ROSE AND FUCHSIA"

TAPESTRY DESIGNS BY DAVID GOW

any great historic buildings, such as one finds in Rome, Florence and other places, the busy bustling air of the place, with its shops and factories, made the city on the Po an ideal place for an exhibition of modern art in which every trace of the past was to be eliminated as far as possible.

A fine large building, admirably adapted for the purpose, was erected in the beautiful Valentino Park, bordering the river, but in the very heart of Turin. Here all the exhibiting nations were housed, except Austria and Japan, which occupied separate buildings near the main one. England, Scotland, the United States, Sweden and Norway, France,

The three vases reproduced in the illustrations are of the beautiful material known as Favril glass; and while these particular vases show nothing original or unusual in form, the exquisite coloring of the glass makes them seem as if carved from chunks of opal, so many-hued, so delicate, so evanescent are the colors, according as the light strikes the surface. A careful comparison of the Tiffany vases at the exhibition with the product of the famous Venetian furnaces a week later strengthened the impression that modern glass-making in the hands of an artist who has had a scientific training in chemistry is quite as beautiful as anything that has ever





FAIENCE VASES



MADE AND EXHIBITED BY THE ROOKWOOD POTTERY COMPANY



been made in the past. The lamps in the Tiffany exhibit were also worthy of special notice from the way in which use and beauty were combined. The solidity of their bases gave that sense of security which comes from a knowledge that the article cannot be easily upset and which is a part of beauty *per se*. The glass shades, when the lamps were lighted, attracted the eye like beautiful gems, so marvelous were the colors.

A comparison between the products of the Rookwood Pottery and the Royal Copenhagen and Swedish ware produces the same feeling which is not easy to express in cold type, but which impresses the careful observer at once. The Rookwood ware shows that there is growing in the United States an artistic taste which does not follow old models and traditions in art, but which breathes a freshness of thought and fancy to be expected in a country where natural, social and economic conditions are entirely different from those which have given birth to European art products. To the average American, the Rookwood products have come to be associated so entirely with dark colors for backgrounds and warm, rich shades in decoration that it was a revelation to see the newer works in the lightest and



A SCREEN BY GEORGE LOGAN

*Executed in gray wood inlaid with silver and such precious stones as pearls and turquoises. In the central panel is Jessie M. King's drawing of the "Princesses of the Red Rose"*

most delicate tints, which are even more beautiful, as there is a certain etherealness about them which cannot belong to dark, rich colors. The illustrations give only the merest idea of the beauty of the Rookwood pottery, as the coloring is absolutely necessary to its comprehension.

The American exhibit of plumbing, bath-tubs, ranges, and all those things which are purely practical attracted much attention, and there were always people gathered around them carefully investigating these

household conveniences in which the United States can instruct the rest of the world.

The Swedish exhibit was housed in a large, well-lighted apartment, and the objects so arranged as to produce a most harmonious and pleasing effect. Among the many beautiful productions from the northern country, the one which attracted instant attention was a large cabinet and writing desk of black oak, elaborately carved and inlaid with lighter woods. It was designed by Ferdinand Boberg, of Stockholm, and was valued at 26,000 francs. An American millionaire had priced it, and it is to be hoped it will find a home in this country.

An electrolier, designed by Alice Nordin,



and made by the firm of Foerenade and Gamla Santessonska Tenngjuteriet, of Stockholm, showed great beauty of design and fine workmanship on the part of that metal-working establishment.

The German exhibit at Turin was one of the largest and most complete of any nation, and deserves more space and attention than can be given in this brief article. The first thing that struck the visitor was the spirit of thoroughness and completeness in every detail shown, even in the arrangement of that portion of the main building which was set apart for Germany. The illustration gives an excellent

by a low cupboard could be utilized, and also the beauty of inexpensive wood, not painted, but simply filled and showing the grain.

Of the furniture exhibit in every department of the exhibition it can only be said that, to the writer, it was the least attractive of any, and made one feel that there has been no marked improvement over what have come to be known as the old styles with which we are so familiar. Squareness of form and a certain awkwardness were the general characteristics, though there were, of course, many exceptions. The double bed in the illustration will give an idea of what is meant, and is a good example of a piece of



A DOUBLE BED EXECUTED AT BING'S "L'ART NOUVEAU," PARIS

idea of the picturesque west façade of the German portion which, with its covering of gray stucco and conventional decorations in colors, and, above all, the plants in the space outside the windows, made one think that a German country house had been transported bodily to the Valentino Park. The part of the building devoted to Germany was put in charge of Herr H. E. von Berlepsch-Valendas, and the result was most pleasing in every particular. The corner of a dining-room in a country house, illustrated on page 98, was designed by him, and gives an idea of how the space occupied

furniture that is practical, but unwieldy and too large for the average room.

The Scottish section was a genuine surprise, for we hear so much of English art that the northern half of the island of Great Britain has been decidedly overlooked by the general public. Even the first glance showed that Scotland has the true artistic spirit, though naturally it takes form chiefly in her large cities, notably Glasgow. Like the German section, the space devoted to Scotland was made a beautiful setting for beautiful things, and was done under the





PORTION OF A ROOM IN THE SCOTTISH SECTION, DESIGNED BY J. HERBERT MCNAIR  
*The panels formed by wood painted white; furniture of oak filled with green pigments*





PORTION OF A DINING-ROOM FOR A COUNTRY HOUSE, BY H. E. VON BERLEPSCH-VALENDAS



direction of Mr. Charles R. Mackintosh, assisted by his wife, Margaret Macdonald Mackintosh. The space given to Scotland was divided into three rooms, opening into each other. The first one was done in silver, white and rose; the second in white and a shade of golden gray with a frieze of pink and green that gave just the needed touch of color to save it from dullness; the third was in a rich purple and white. The wood-work and ceilings in all were pure white, and the effect was most pleasing and restful. The first room was almost entirely given over to the works of Mr. and Mrs. Mackintosh; but as it would be impossible to go into detail, the picture of a portion of the room itself will, perhaps, give a more satisfactory idea than any one thing could. Mr. George Logan's three-paneled screen of gray wood, inlaid with silver and semi-precious stones, attracted attention chiefly because of the unusual materials used.

The two designs for tapestry, by Mr. David Gow, as will be seen from the pictures, while not startlingly original, are yet wonderfully graceful in pattern. Their color, too, was very harmonious. Among the other artistic objects in the Scottish department were the three sofa pillows, designed by Mr. F. H. Newbery, of the Glasgow School of Art, which, as the illustrations show, have an originality of design not easy to duplicate, even in this age of sofa pillows.

To the writer, the most interesting exhibit in the Holland room was the *Batik* work on velvet, silk and cotton stuffs. The material was covered with a coating of wax, leaving the design bare. The wax was then carefully cracked and the material dyed, thus bringing out the pattern in the color of the dye. After the wax was removed, the background of the original color was found crossed and recrossed with irregular lines, fine as a spider's web, where the dye had penetrated the wax cracks. To produce a reflection in water, the material was covered with the merest film of wax, through which the dye could penetrate slightly, thus forming the most delicate shadows. In looking at the finished work, one would never imagine that the material, especially the velvet, had been through such a process of waxing and boiling as is necessary to produce the impressive result. This idea comes from Java, but has only recently been worked out in Holland. The *Batik* work is used for table covers, sofa covers, panels for screens, etc., and is extremely effective.

Though the Turin Exhibition was not a financial success, it certainly was a success in every other way; and it is to be hoped that it will be followed by others, so that the progress of modern thought along artistic lines may be studied collectively, which is only possible when gathered together in such an exhibition.



*Design for a Cushion*  
by F. H. Newbery, Glasgow





A GERMAN TILED STOVE IN A HOUSE AT KLAUSEN, TYROL



## GERMAN TILED STOVES AND THEIR MAKERS

By HELENE ZOGBAUM

THE German pottery stove has proved an exception to the generally adopted rule of evolution. From early times it existed in a rude form, probably without enamel and bare of decoration, and continued so until in the sixteenth century, when it emerged from its chrysalis state and became the highest expression of household art. Perhaps the secret of this unusually rapid development is to be found in the fact that the artists in certain favored portions of Germany and Austria in that renaissance century were artisans as well as artists. Even in the darker days preceding the awakening of a love of work for the pleasure it gave, there must have been but little heed to that labor which yielded nought but gain. A darkness, which was more truly a latent light, suddenly changed to the brilliant illumination of artistic feeling and creative power. Nuremberg especially felt the impetus of the new life, and the advance in art, literature and science in the historic town was phenomenal. Here were first made and brought to perfection the porcelain stoves, as we know them from the many exquisite examples to be found in the castles and museums in Germany, Switzerland and Austria. In few localities are so many to be found as in that province of the latter country known as the Tyrol. Owing to the close bond between it and southern Ger-

many, the works of the Nuremberg potters often found their way to the mountain territory, where during the hard Alpine winters anything offering heat to the home was a welcome visitor.

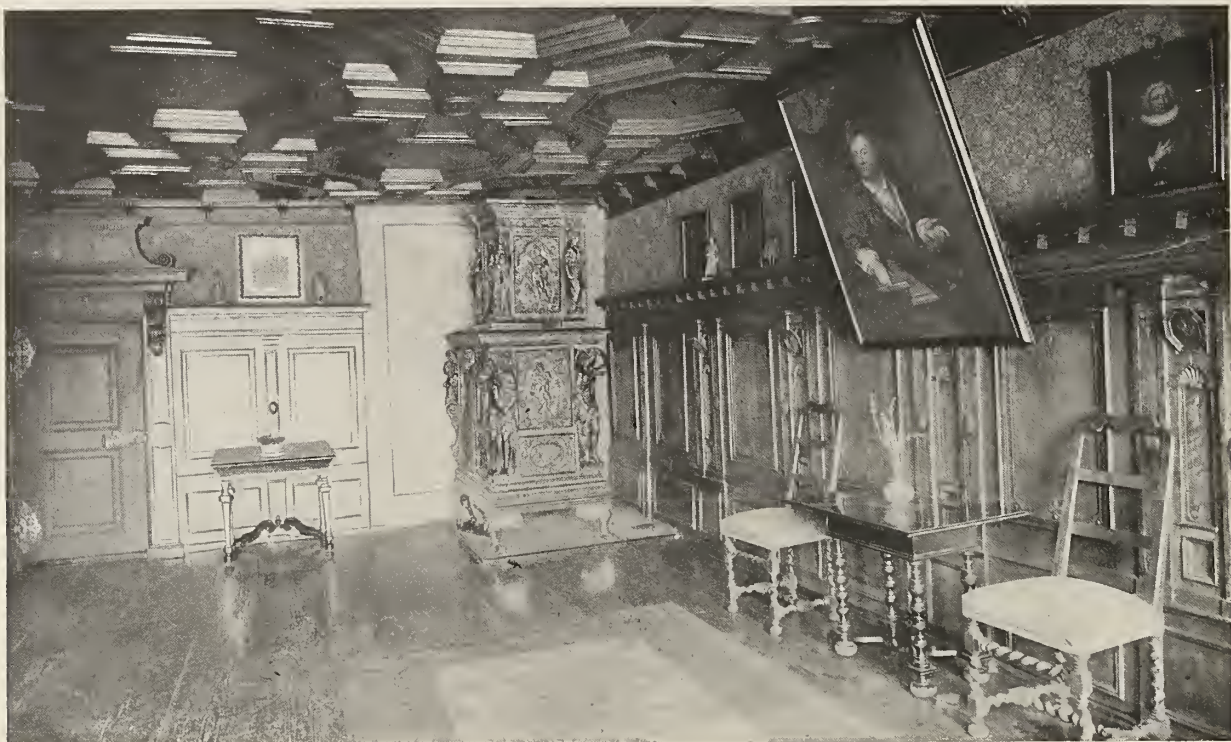
To German ears the name of Augustin Hirschvogel must have been almost a household word. Born in Nuremberg, he lived the early part of his earnest life in the shadow of the old monuments of that treasure-house of art. From his workshop were sent far and wide the great porcelain stoves that brought not only comfort to the body, but in their richness of color and design they were a delight to the mind. He was born in 1488.

His father, Veit Hirschvogel, was an artist of high abilities, and the son, from his earliest infancy, must have breathed the love of beautiful things, and though he afterwards followed his father's trade of glass-painting, he soon became celebrated for his porcelain tile stoves. The making of Stanniferous enamel tiles, a composition of stone, sand and oxide of tin, hence its name, had long been known in northern Germany. Whether it was a spontaneous discovery, or whether the method was introduced by wandering Saracen workmen, historians have not yet been able to determine, but in southern Germany the glazed tile was exclusively used, until Hirschvogel, through



A STOVE IN THE ROYAL PALACE AT NUREMBERG





THE SURROUNDINGS OF THE TILED STOVE  
INTERIORS AT NUREMBERG



knowledge gained in a trip to Italy, during his early manhood, was enabled to introduce in his native city the art of Majolican tile-making. His designs, always modeled by hand in high relief, were a stride beyond the work of his teachers, and the brilliancy of the enamel he and his associates produced far exceeded the Italian. That his knowledge of drawing and design was unusually great, is proven by the high character of the work revealed in the tiles as well as in the many figures which served to decorate the niches and corners of the superstructures of the stoves. Most of the tiles are dark green in color, though some are brown combined with yellow, and they frequently measure as much as twenty-five by twenty-seven inches. This affords space for the elaboration of scriptural subjects, a decoration fondly indulged in.

Hirschvogel was of a restless inquiring turn of mind, and not content with the wide

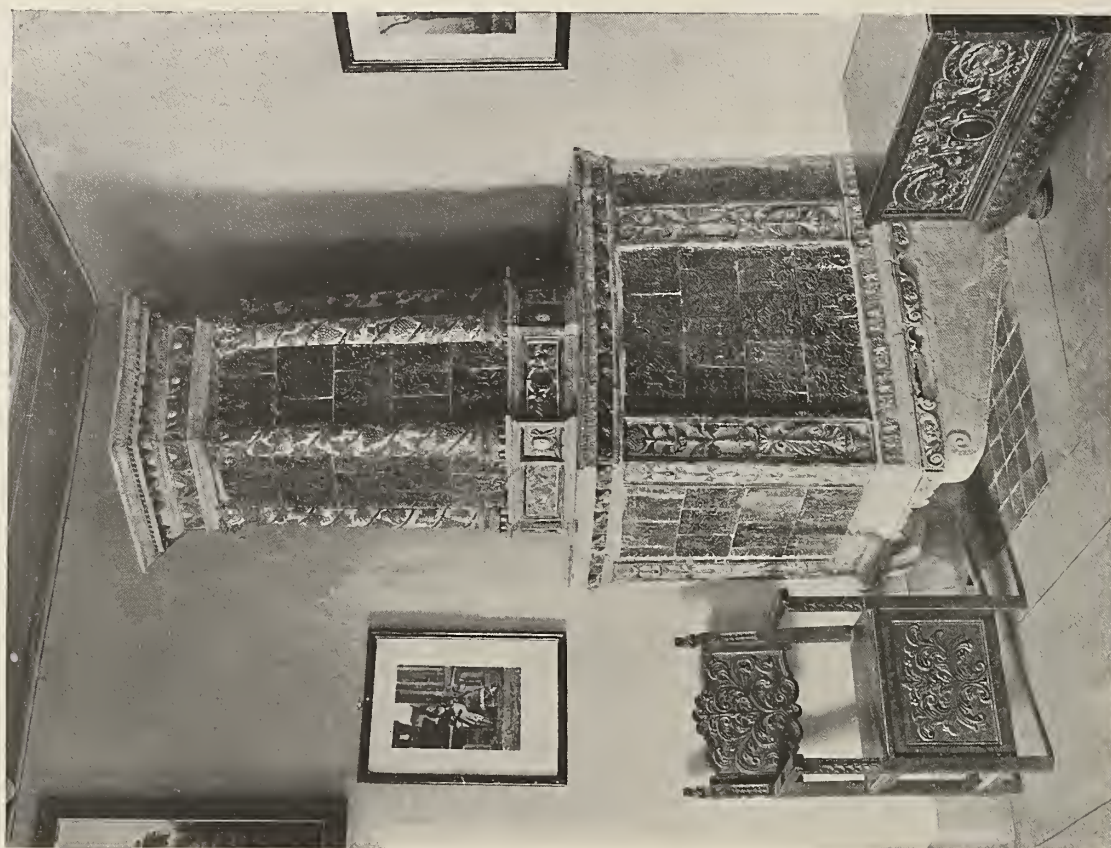
scope that glass-painting and tile-making gave him to express his artistic feelings and mental powers, he turned to wood engraving, science and mathematics, and also wrote a book on perspective and one on geometry. He soon wandered to Vienna, where he was employed in various ways by the king. This added doubtless to his fame, though his imaginative and creative powers were probably curtailed by the exactions of the autocrat.

In strong contrast to Hirschvogel stands Hans Kraut, of the town of Villigen in the Black Forest, where he lived and died. Although a contemporary of Hirschvogel, Kraut never attained the fame of the Nuremberg potter. The mental awakening of the century had not penetrated to Kraut's forest-girt home; and though as a ceramic artist he has no superior, and his stoves are certainly beautiful works of art, he was looked upon by his ignorant fellow villagers as a sorcerer.



STOVES IN THE ROYAL PALACE AT NUREMBERG





IN SCHLOSS FREUDENSTEIN

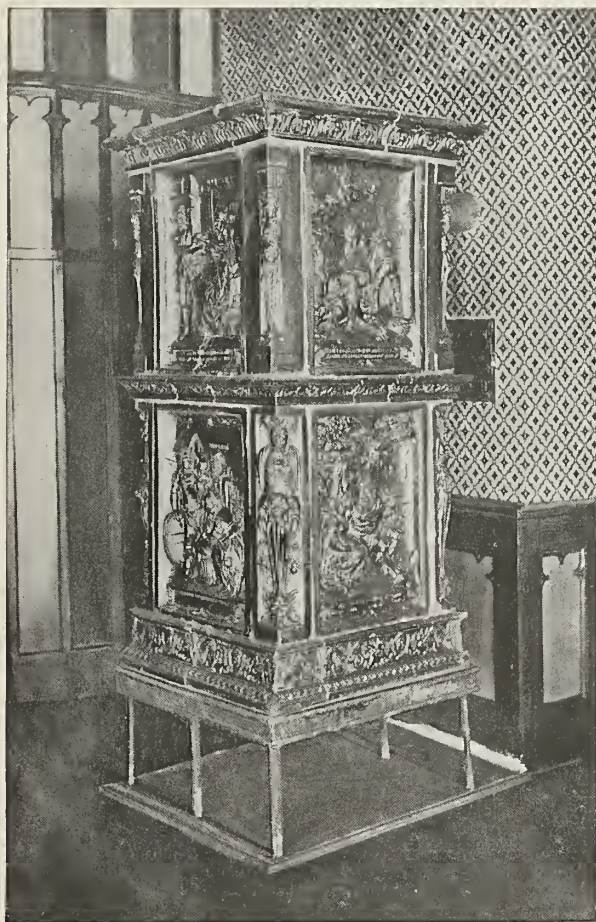


AT KLAUSEN IN THE TYROL





IN A BED ROOM



IN THE CHEVALIER'S ROOM

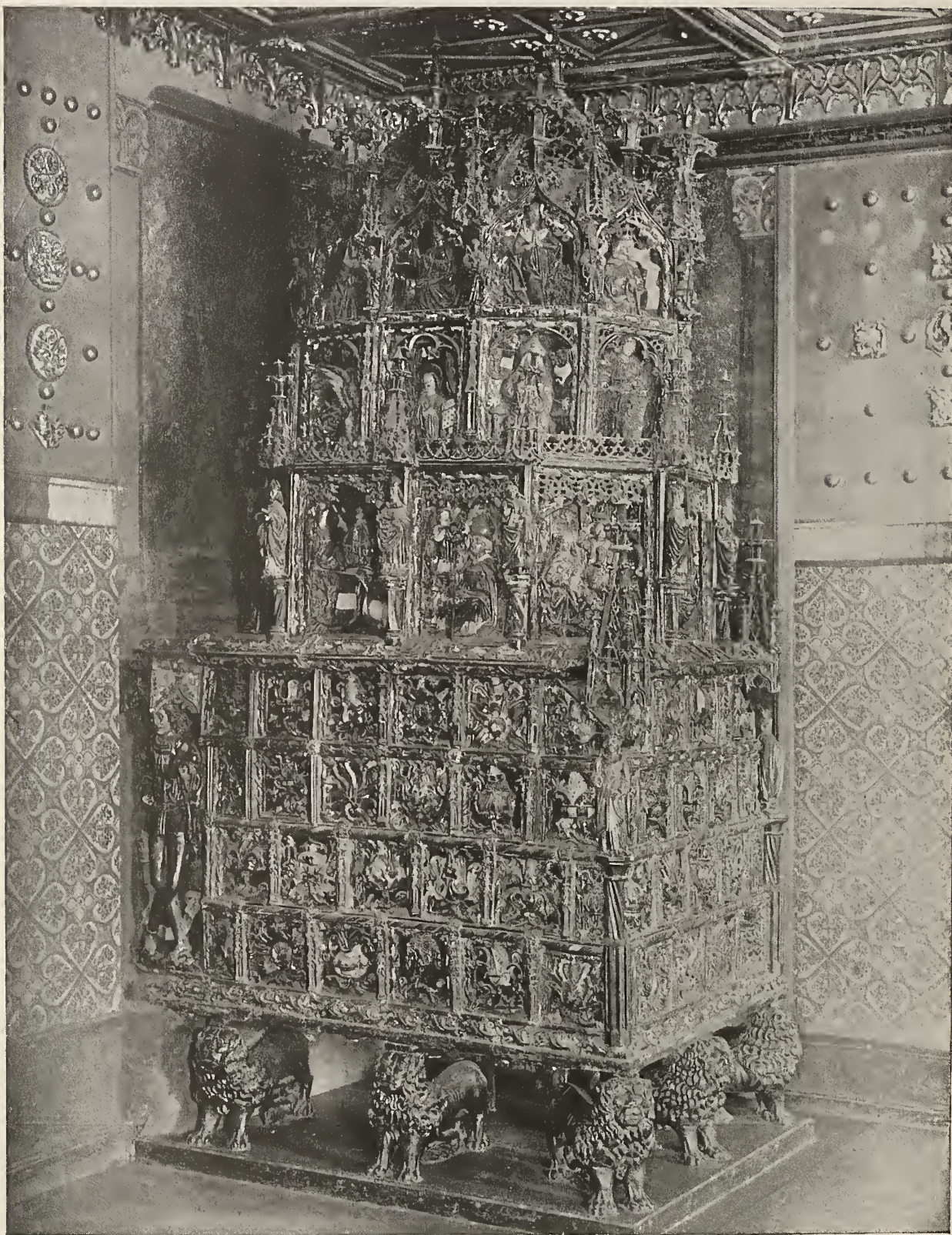
## STOVES IN THE ROYAL CASTLE AT NUREMBERG

At his death, the man who brought renown to his birthplace more truly than any other of its citizens, was refused burial in consecrated ground, and his body was laid to rest outside the village limits. His greatest claim to renown, however, is not his stoves, famous though they be, but the tomb erected in 1536 to the memory of Wolfgang de Musmunster, a commander of the order of the Knights of St. John. This monument stood in the church of the order in Villigen, but unfortunately this fine piece of work has been entirely destroyed.

Hans Seltzmann, of Oberdorf, and Adam Vogt, of Augsburg, and a number of other contemporary artists followed the craft of making porcelain stoves with equal success, the monogram or private mark on the stove being the only means of assigning it to the proper artist. The German potters carried the art into Switzerland as well as the countries we have mentioned. Here three distinct

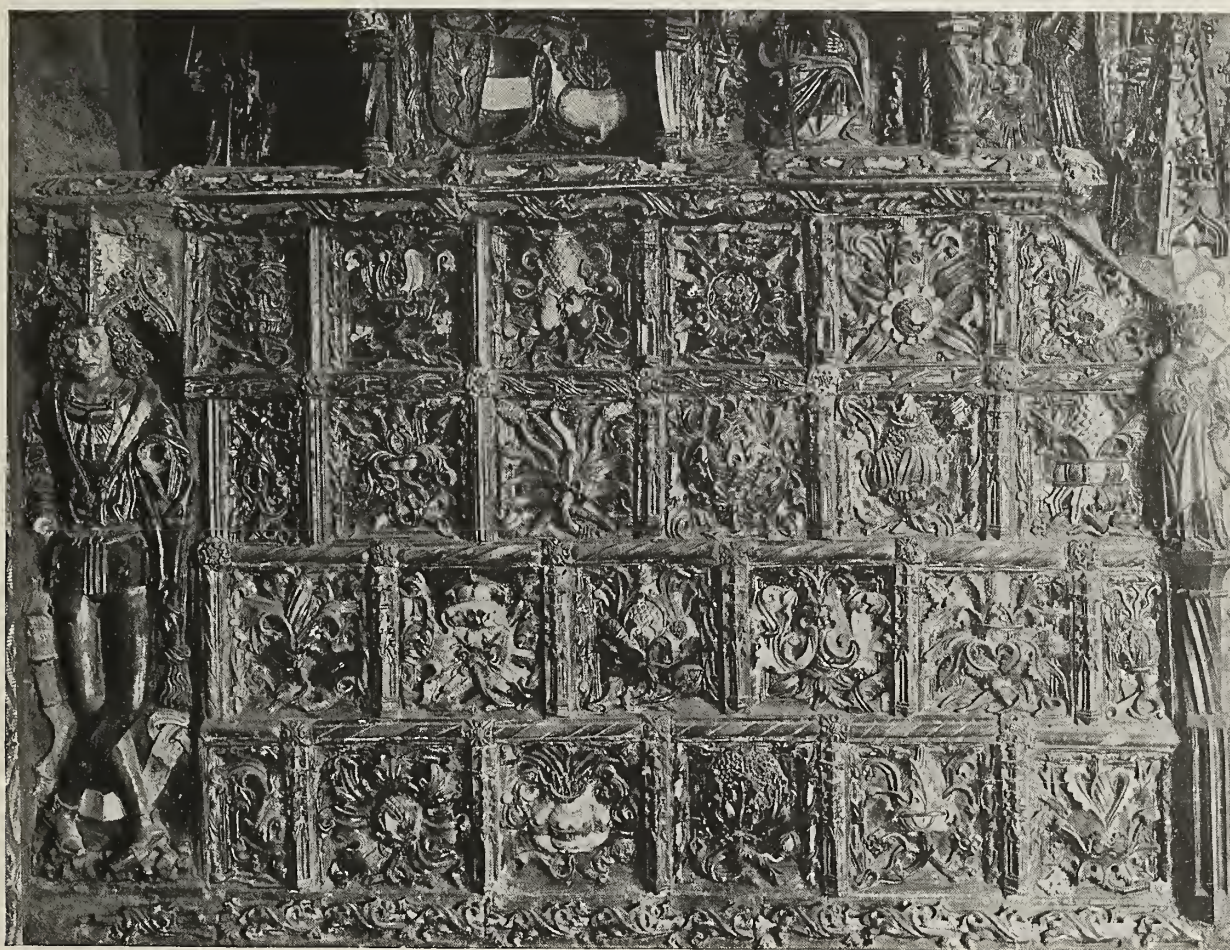
styles of the stove are found.—The first was purely architectural, the form being usually round, and the color of the tiles a uniform green. The second style was generally the same as above in form and color, but the tiles were in high relief, with strong figure decorations. The third style gave the stove wholly into the hands of the painter, the plastic element was pushed into the background, and the richest, most varied surface color took its place. The most prominent figures among the Swiss craftsmen were the Pfau Family of the little town of Winterthur. Many specimens of their work are still to be found in the various inns of the town. Two splendid examples may be seen in the Gemeindehaus zu Näfels marked, "Heinrich Pfau, Haffner (potter) in Winterthur." The inn "Zum Lorbeerbaum" (laurel-tree) has a fine stove marked with a monogram "D. P."; most probably David of the same family. The early masters of





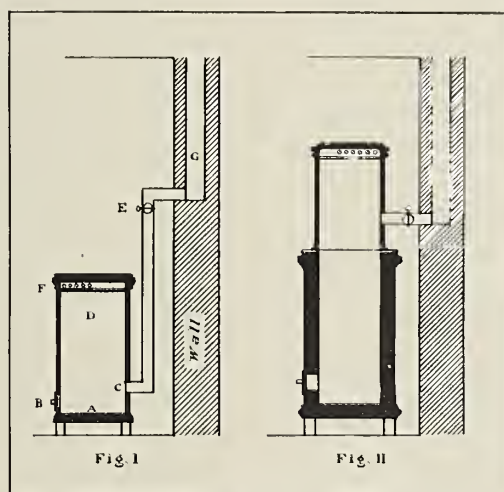
THE CELEBRATED STOVE IN THE KNIGHTS' HALL  
OF HOHEN-SALZBURG





A PORTION OF THE STOVE IN THE KNIGHTS' HALL, HOHEN-SALZBURG

Switzerland probably did little more than make good copies of the work of their German fore-runners and teachers. To the Pfau family belongs the distinction of stamping the work with a national character, but it is hard to see wherein the change lies. Perhaps it is the departure from the studied copying of the engravings of Tobias Stimmer and Dietrich Meyers, whose works had furnished models for the earlier tile decorations; perhaps in a slight change in the proportions and architectural design of the stove. Perhaps, also, it is the subtle difference one



SECTIONS OF THE TILED STOVE

*It may be either square or circular. By means of the door B, the fire is lighted in the stove at A. The smoke rises freely in the chamber D, filling it and giving out considerable heat besides. The colder smoke, descending, finds its way, by means of the pipe C, into the structural chimney G. In the high, older stoves, shown by Fig. II, the flue enters the chimney direct. The door B is provided with a simple zwicket to admit a small quantity of air if needed. As soon as the fire goes out, the damper E is closed and the heat retained.*

always feels in a piece of work that is a direct product of the man's own work and feeling, and not a studied carrying out of the inspiration and design of some other mind. These two causes may produce objects which are in many ways the same. The difference between spontaneous production on one hand, suggested though it be by the appreciation of similar and greater work, and on the other the servile copying of such work will always make itself felt. An example of this more original work is found in the superior stoves signed "L. P. 1620," in the inn





DETAIL OF A STOVE IN THE LIBRARY OF SCHLOSS EFERDING, UPPER AUSTRIA



IN A HOUSE AT BOZEN, TYROL

"des Alten Seidenhofes" (Old Silk Court) in Zurich. The inn "zum Wilden Mann," in the same city, has another interesting and earlier example of the character which only the potter can give to his product. Porcelain stoves were also made in many other cities, notably Freiburg, Neuchatel, Luzerne and Basel. The best of the modern stoves are made in Strasburg, where the tiles are decorated with dainty Watteau-like subjects, much less decorative than earlier prototypes.

In addition to the high artistic value of these stoves, the no less important quality of economy can be claimed for them. Mr.



A MAJOLICA STOVE AT WÜRZBURG



Gould, in his work on Germany, tells us that it is only necessary to light a fire in them once in twelve hours, and then only at the expenditure of a small bundle of logs. Often a few shavings or pine cones will suffice to keep a room warm for several hours. The receiver where the fuel is placed, being very large, constituting in fact the whole of the lower structure, a quick, sharp fire will leave it a glowing mass. The damper at the top, opening into the chimney, being closed, the intense heat is preserved in the receiver, which radiates heat into the room for a considerable time. (See the diagram on page 107.) In Germany, where coal and wood are scarce and necessarily expensive, and for that matter in America, too, at the present time, the reducing of this important item of expenditure, is a great boon. When one thinks of the tons of coal burned annually even in the small American houses, and the consequent overheating and deadening of the air, one realizes that apart from the artistic beauty of the porcelain stoves they could bring more wholesome comfort at a

very little expenditure of money to the humblest household. To be sure, a large tile stove beautifully decorated, could not be purchased at a small cost, but divested of its ornamental features in the way of tile decorations, it could still easily be made a thing of beauty, for a plain tile of good color could be had at moderate cost, and good structural lines cost no more than clumsy ones. Much of the surface of the stove could be made to take the place of a mantel, and numerous shelves and niches added to make it ornamental as well as useful. Properly placed, one stove might heat three rooms, so that for small houses of people of moderate means, from two to three stoves would make life comfortable. The fact that the work involved in making fires would be eliminated and the dust and dirt from ashes removed, must also be considered two more virtues to be laid to the credit of the porcelain stoves. Were they introduced into the homes of wealth, where comfort and beauty only need be thought of, the artist's fancy and ingenuity might have full scope, so great are the



GERMAN STOVE DESIGNED BY AN ITALIAN



IN SCHLOSS ACHLEITHEN





IN THE MONASTERY OF KREMSMÜNSTER



IN THE LIBRARY OF SCHLOSS EFERDING

possibilities of the fictile art applied to this use. Here might often be introduced the open fireplaces in addition to the upper hot boxes, thus providing the happiness and content that always accompanies the sound of the crackling and snapping of burning coal and wood, and picture-making might be indulged in without the usual accompaniment of burnt faces and cold backs, or what is almost more unpleasant, the sickening heat of steam radiators or furnace registers. Two fine examples of stove and open fireplace combined are to be found in the Grand Ducal palace at Freiburg, and in the palaces of the Prince of Thurn and Taxis at Augsburg.

One objection to these stoves is often and legitimately made; they heat

a room, but do not ventilate it. What other stove, hideous though it be, serves this double function? An open grate does the latter to an alarming and uncomfortable extent. American ingenuity could easily overcome this defect, introducing in some reasonable way, a current of pure air that would provide all the oxygen necessary for health, and a ventilator to carry off the used-up impure air, thus providing beauty, comfort and the much sought after hygienic conditions,—and all at a moderate cost. Many would hail the day that would mark the exodus of the furnace and steam radiator, and would crown the man who introduced a sane, economical, hygienic and, above all, an artistic manner of heating our houses.



IN THE MONASTERY OF ST. FLORIAN

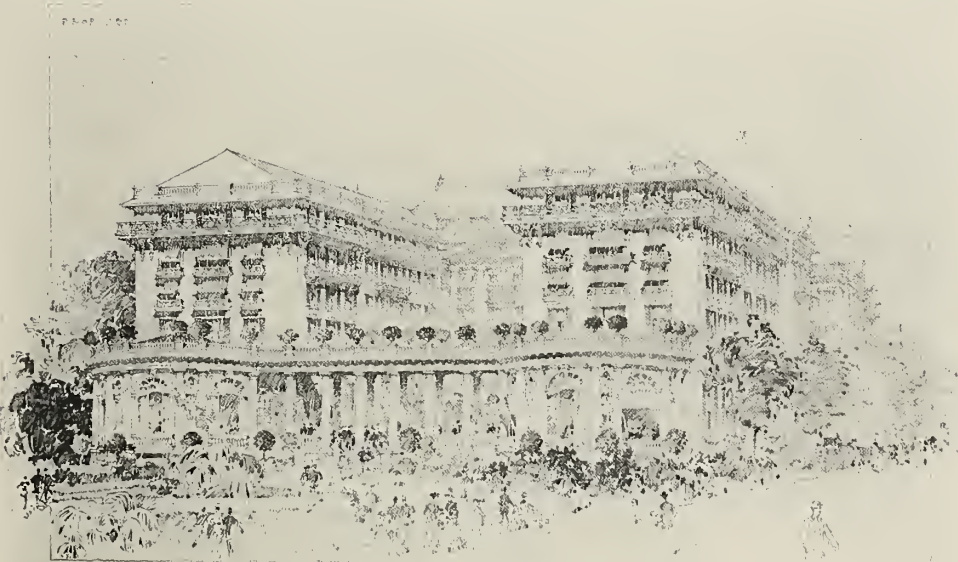


## THE ANNUAL ARCHITECTURAL EXHIBITION IN PHILADELPHIA

THE T-Square Club's exhibition this year is not equal to preceding ones. There seems to have been no difficulty in getting plenty of drawings to cover the walls. The catalogue enlists 259. But the visitors who go to see these in the galleries of the Art Club in Philadelphia, find a number of subjects already made familiar by their appearance in architectural journals, and, in some cases, in other exhibitions. For monumental buildings there are many designs, for residences few less; gardens are shown by photographs as they have been executed, or else prefigured by drawings; decorative work, as it might be carried out, is portrayed by skilful colorists; while amid ambitious projects of the universities, are the charming sketches of traveling scholars, wandering fancy free in the byways of Europe. Yet from the point of view of new and current work, the collection, as a whole, falls somewhat below the standard heretofore set by the T-Square Club.

In such a broad comparison of several hundred drawings, with an equal number exhibited a year ago, many exceptions must

be made, and we make them unreservedly. Mr. Cass Gilbert's drawings for the Fine Arts Buildings at the Louisiana Purchase Exposition would make any exhibition notable which contained them. The two large elevations, rendered in light and mellow tones by Messrs. Kaiser, Carson, Johnson and Githens, occupy a prominent place, and have for their immediate neighbor, the vigorously colored perspective drawing of the main entrance of that building. Mr. Ernest Flagg's well-known designs for the Naval Academy at Annapolis have been given a place of honor, and likewise Mr. J. H. Freedlander's drawings in line and wash of The National Home for Disabled Volunteer Soldiers at Johnson City, Tenn. The bold scheme of roofing, as displayed in several elevations, has provoked much comment. Near the entrance to the gallery is an imposing rendering of the *late* campanile at Venice, measured and drawn by Mr. H. L. Duhring, Jr., holder of the John Stewardson Traveling Scholarship for 1897. Near this are the prize designs in the Soldiers' and Sailors'



A PROPOSED HOTEL AT ATLANTIC CITY  
DESIGNED BY HERBERT D. HALE AND HENRY G. MORSE, JR.



Monument Competition in Philadelphia, which was won by Messrs. Lord and Hewlett. (See *HOUSE AND GARDEN* for May, 1902.) The Philadelphia visitors admiring the graceful and exceedingly dignified shaft proposed for this monument, still indulge the hope that they may soon see it become a part of the embellishment of their city.

A rather good selection has been made of the drawings offered by the architectural schools. Pennsylvania, Columbia, Cornell and Washington University at St. Louis, are represented. The stretchers are few in number, but such work as Mr. J. F. Abele's "A Metropolitan Cathedral," Mr. F. L. Ackerman's "A Museum of Fine Arts for a Small City," Mr. J. G. Dentz's "A Governor's Mansion in a State Capital," and "A Parish Church," by Mr. G. H. Bickley, is of a very satisfying order. Mr. John Wynkoop's suburban church and parish house is one of the best rendered drawings in the exhibition.

Considerable space is given to both the Philadelphia traveling scholarships. Mr. Ira W. Hoover, fifth holder of the John Stewardson Memorial Scholarship, has contributed a superb selection of fifty-eight measured drawings and sketches. Of these a large monochrome of the Arch of Titus at Rome is undoubtedly the best production, and is surely the finest drawing ever produced by a Philadelphia traveling scholar. The primary end of Mr. Hoover's work is truth; and it is gained, we must confess, at some sacri-



A SKETCH AT VITERBO  
by Ira W. Hoover

fice of freedom and individuality. The T-Square Club's Traveling Scholarship is represented by six drawings, made in competition for the award, and seventeen sketches, brought back from abroad, by the third holder, Mr. L. Morris Leisenring. Several drawings, submitted in competitions of the Chicago Architectural Club, are contributed by Mr. J. H. Phillips. His entertaining "Automobile Tavern," delightfully presented, is more pleasing in perspective than in plan, and owes much of its interest to the picturesque site beside a water-course within high banks. "A Fragment of the Parthenon," drawn at large



THE ARCH OF TITUS AT ROME  
FROM A MEASURED DRAWING BY IRA W. HOOVER



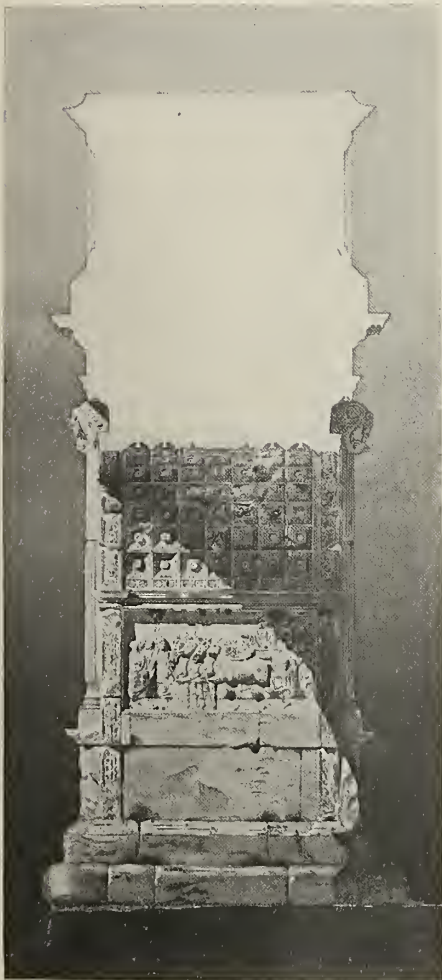
scale in yellow and brown crayon, by Mr. Charles Collins, is another record of the antique which may be ranked beside Mr. Hoover's Arch of Titus.

The work submitted in the T-Square Club's latest competitions in the design of street accessories and small municipal buildings of particular functions can be seen by several sets of drawings for fire-plugs, isles of refuge, letter-boxes, advertising kiosks, public wash-houses, etc. Mr. H. De C. Richards' designs of street furnishings are excellent and well worked out, but the remark must be made that such municipal details, as conceived in Philadelphia, are rather timid and unimaginative, and reflect, perhaps, the utilitarian sentiment of the city. This comparison grows in strength before Mr. Thomas R. Johnson's "Street Refuge and Electrolier," submitted in a recent competition of the Municipal Art Society of New York.

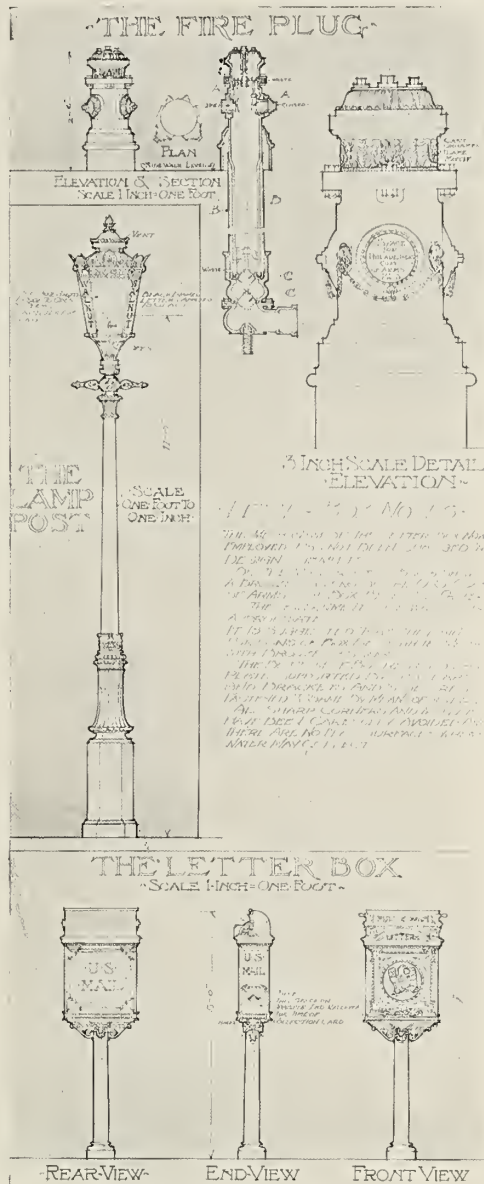
Conspicuous in another class of designs are two for hotels at Atlantic City. That of the Messrs. Davis for the new Windsor Hotel is exceedingly imposing,

and Messrs. Herbert P. Hale and Henry G. Morse, Jr.'s, scheme for another but less pretentious hostelry fully expresses the necessary festal character inseparable from the building's purpose and location. Mr. Adin B. Lacey exhibits a comprehensive layout for the Muhlenburg College, a

scheme whose elevations, at least, are quite interesting. A church at Whitinsville, Mass., faithfully conceived by Messrs. Maginnis, Walsh and Sullivan, in the Italian Gothic style, is shown by a series of photographs. From the office of Cope and Stewardson are ten photographs of executed work, comprising the new Chapel of St. Marks, at Philadelphia, and institutional buildings at St. Louis. Messrs. Frank Miles Day & Bro. exhibit their successful drawings in the competition for the Municipal Hospital in the District of Columbia, the excellent practical arrangement of which can be studied by means of a general block-plan, as well as several detailed plans and sections of representative wings.



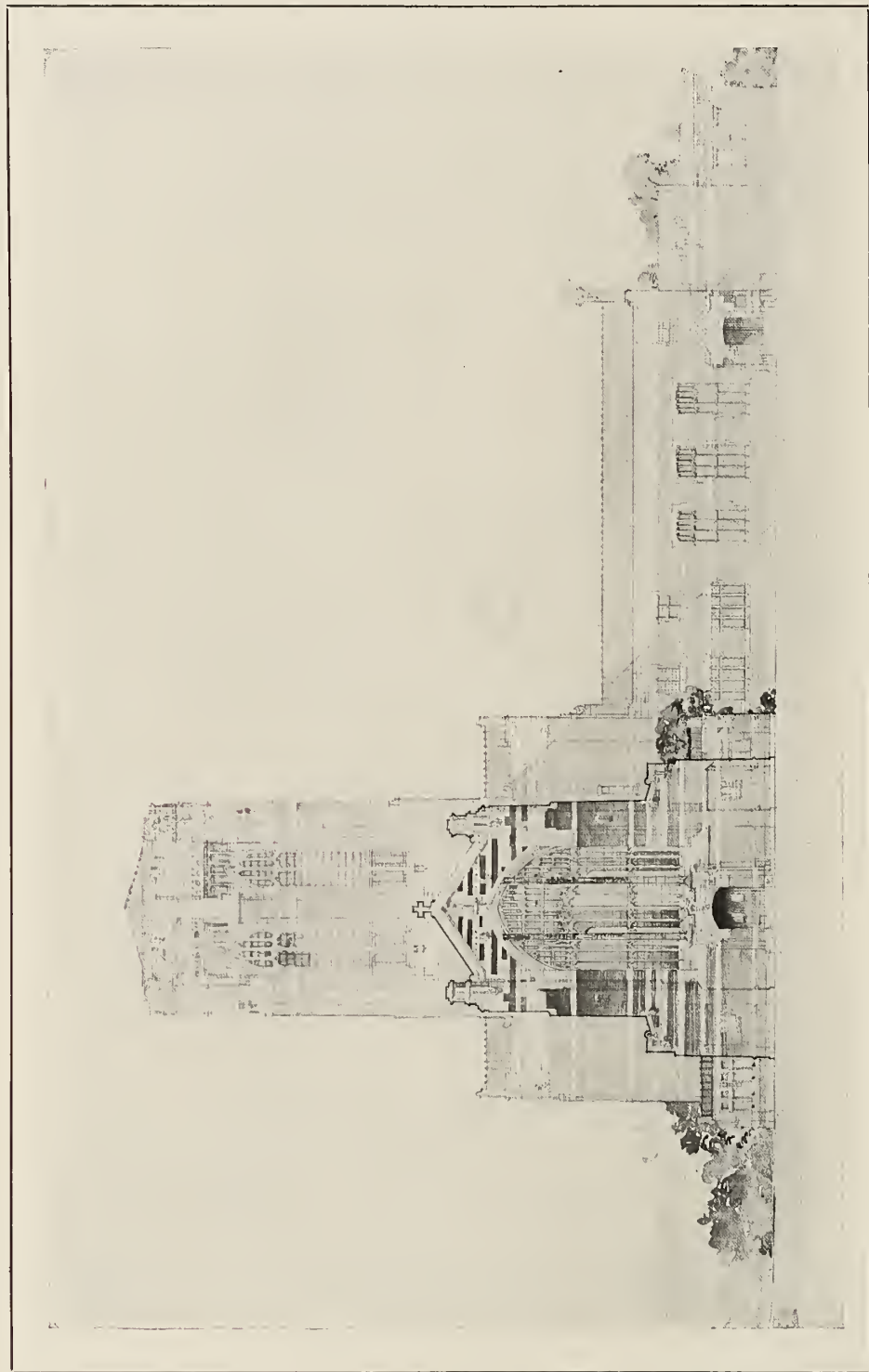
SECTION OF THE ARCH OF TITUS



#### STREET ACCESSORIES

SUBMITTED IN A T-SQUARE CLUB COMPETITION BY H. DE COURCEY RICHARDS





AN ELEVATION OF A TOWN CHURCH

BY JOHN WYNKOOP, COLUMBIA UNIVERSITY



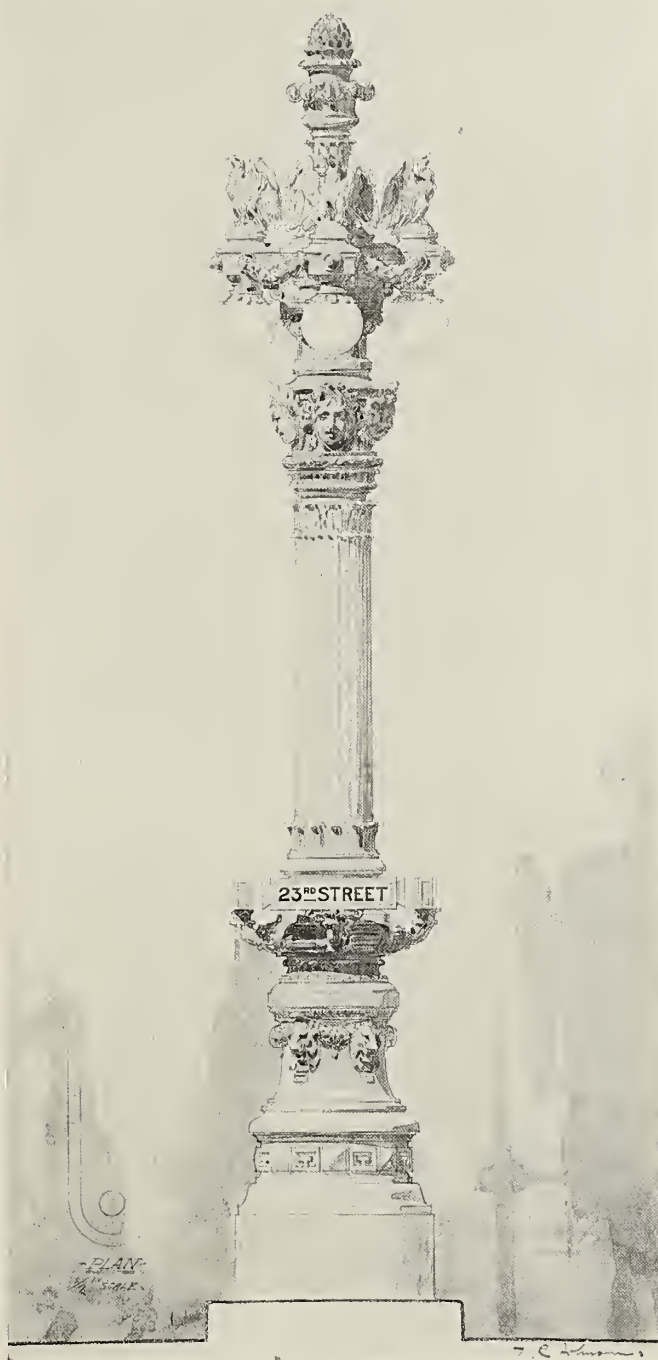
Much is naturally expected of domestic architecture at the Philadelphia exhibitions. The work of English architects, which distinguished the display a few years ago, is now absent nor are any foreign exhibitors at all represented. Among a larger quantity of mediocre work than is usual, the designs of Mr. Wilson Eyre are a delightful relief. He exhibits ten frames containing perspective sketches and plans of dwellings, as well as colored elevations of single rooms. Several photographs of very individual work by Mr. Grosvenor Atterbury are a pleasure to contemplate; and turning again to drawings, a large rendering by Mr. Jules Guerin, of a house designed by Mr. Lindley Johnson, illuminates an end of the gallery and bids the visitor linger in admiration of its beautiful and appropriately conventional coloring. Other notable designs are the strongly rendered "Penshurst," by Messrs. Peabody and Stearns; "Dreamwold," the farm of Thomas W. Lawson, Esq., by Messrs. Coolidge & Carlson; cottages by the Messrs. Boyd and others by Mr. John Laval.

Garden-craft is

represented by a number of plans in pen and ink, contributed by Messrs. Olmsted Brothers, Mr. Eyre's and Mr. Day's happy schemes of unifying house and garden; several water color sketches by Mr. C. G. Harris, and appreciative little sketch-plans by Mr. Arthur

A. Shurtleff. Mr. C. W. Leavitt, Jr., exhibits photographs of executed gardens and their architectural details, while the growing desire for a garden as an adjunct to a house is revealed by a perfunctory and half-intelligent inclusion of a garden in the sketch of the house by the hands of less skilful artists than we have named.

In the field of decorative work, Mr. Nicola D'Ascenzo exhibits twelve excellent schemes in color for glass and wall decoration. From the Chapman Decorative Company have come several Scriptural scenes, well portrayed for the Jewish Kenesth-Israel Temple in Philadelphia, and the Messrs. Haberstroh contribute a beautifully executed reproduction of a door in Marie Antoinette's boudoir at Fontainebleau, which specimen of good craftsmanship has been relegated to an outer hall where



A STREET REFUGE AND ELECTROLIER  
SUBMITTED IN A N. Y. MUNICIPAL ART SOCIETY  
COMPETITION BY THOS. R. JOHNSON



all visitors stop to examine it as best they may in a miserable light.

This door and a plaster model of an entrance to a town residence, by Messrs. Newman and Harris, are the sole examples of architecture emerging from the paper state and becoming, for the layman, a reality. Were the public not expected to attend the exhibition, this would not be surprising. But the galleries of the Art Club have been selected by reason of their convenience for the lay visitor, and

the only explanation for the absence from the exhibition of objects which are intelligible to him lies in a tradition of the T-Square Club that architecture exists on paper, and to their expressions on paper architects must confine themselves in appearing before the public gaze. A liberally illustrated catalogue, edited by Mr. William Charles Hays and serving as a permanent record of the exhibition, has been dedicated by the T-Square Club to the memory of the late Walter Cope.

ALTHOUGH in his volume "Windows, a Book about Stained and Painted Glass,"<sup>1</sup> Mr. Lewis F. Day views his subject as a designer and craftsman rather than a historian or archaeologist, the light he throws upon the technique of glazing and painting comes to us through the historic windows of Gothic and Renaissance churches. The point of view is "that of art and workmanship, or, more precisely speaking, workmanship and art, workmanship being naturally the beginning and root of art. We are workmen first and artists afterwards—perhaps." Therefore we have not to listen to a sentimental admirer, but to one who gained his early training in the workshops of artists in stained glass, and has spent more than a score of years at closely studying the craft wherever its achievements could be found. Between prominent landmarks in the progress of the art, he points out the phases of inventive design which kept pace with the progress of glass-making. He tells his readers how windows are and have been made, the pigments used, the difficulties and limitations of the art, how in their zeal for telling a story or portraying a picture, the artists took to painting glass as a quicker means to their end than the less tractable stained-glass or "pot-metal." The rudiments of cutting and leading are followed by the use of colors, from the earliest attempts at shading, picking out and stippling, to the use of enamel, translucent marbles and paint heavily applied. The evolution of drawing and pictorial design becomes uppermost in the author's mind, and yet for the

simpler decorative work, contra-distinguished with the pictorial, he makes a strong plea. Coeval with the history of design in glass, from the tiny panes of an Arab lattice to the plate glass windows of to-day, was the glass which not only formed the background of figure scenes, but was sufficient to itself in *grisaille* and early plain-glazing. It is not surprising that one, in whose hands pure ornament is so easily moulded, as it is in Mr. Day's, should defend this purely ornamental glass. The art of pictorial window painting has practically reached a limit in an ecclesiastical development, and much remains to be done toward making windows henceforth the most decorative features of public buildings and dwellings. Many windows are illustrated by the "photo-tint" and half-tone processes. These examples the author reviews in one chapter on the characteristics of style, and groups them according to three periods easy of comprehension. By telling how to see windows and enumerating the finest examples to be seen, the author renders his volume attractive and interesting to laymen, as it is invaluable to any student who would inquire of one who knows.

#### BOOKS RECEIVED.

The Orders of Architecture, by R. Phené Spiers, F. S. A.; F. R. I. B. A. Letterpress and 27 plates, folio. London, B. T. Batsford, 1902. Imported by Charles Scribner's Sons, New York. Price, \$4.00 net.

Corot and Millet, with critical essays by Gustave Geffroy and Arsène Alexandre. Edited by Charles Holme. Letterpress and 117 illustrations in line, half-tone, photogravures, etc. London and New York, John Lane, 1902. Price, \$2.00 net.

A Discussion of Composition, especially as applied to Architecture, by John V. Van Pelt. 275 pp., 12mo with illustrations by the author. New York and London, Macmillans, 1902. Price, \$2.00 net.

Letters and Lettering, a Treatise with 200 Examples, by Frank Chouteau Brown. 214 pp., 12mo. Boston, Bates and Guild Company, 1902. Price, \$2.00 net.

<sup>1</sup> "Windows, a Book about Stained and Painted Glass," by Lewis F. Day. 419 pp., octavo, with 257 ill. in photo-tint and half-tone. London, B. T. Batsford, 1902. Imported by Charles Scribner's Sons, New York. Price, \$10.50 net.









AN ENTRANCE TO THE STUDIO AT "THE ORCHARD"

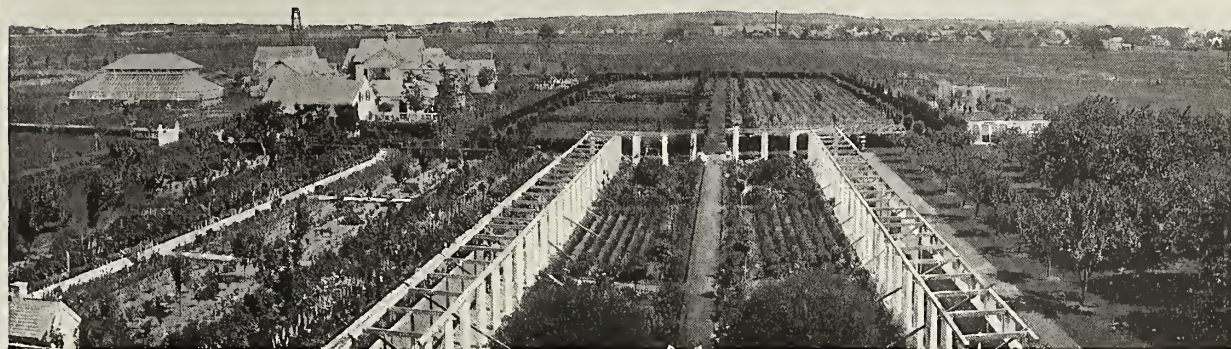


# House & Garden

Vol. III

MARCH, 1903

No. 3



THE LANDSCAPE IN WHICH "THE ORCHARDS" IS SITUATED

## LONG ISLAND COUNTRY PLACES

*Designed by McKim, Mead & White*

### II—"THE ORCHARD" AT SOUTHAMPTON

*Text by John A. Gade*

*Photographs by Henry Troth and G. W. Morris*

THE stranger that passes "The Orchard" generally drops the reins until he has looked long enough to carry the impression away with him. Though house-building may have been as foreign to his thoughts as opium smoking, he imagines himself converting his savings into one long, sunny expanse of white shingle, and the saner philosophy of his less impressionable moments has been summersaulted by his glance through the picket gate. For the effect of the whole place is strikingly happy and suggestive of peaceful domesticity, and absolutely different from anything surrounding it. One might not have been surprised to have suddenly looked in upon it through some old Virginia hedge, but upon the wind-swept Long Island shore, its impression becomes doubly vivid.

A drive, forming the central axis in a way to delight the most fastidious academician's heart, leads straight to the entrance and cen-

ter of the house from the broad village street in front. Here is a tall picket fence sufficiently open to admit the view, the concave curve of the white spiked tops broken by slender posts. Inside everything is green and white: an American country house with almost tropically luxuriant vegetation all around it.

On either side of the entrance drive the lawn stretches as broadly as do avenues in England towards a two-storied columnar portico. But the grass has not the velvety appearance of English lawns. We shall never have that until we learn to weed. On both sides of the lawn are regularly planted rows of maple and pear trees and white fan-shaped stands for climbing roses; beyond these, broad fields dotted with country houses and rambling farms. The drive terminates in an oval in front of the house, with green-tubbed orange trees and laurels at its borders, stand-





AN EARLY VIEW OF THE HOUSE, SHOWING THE ARCHED DRIVEWAY

ing as stiff and regular as grenadiers presenting arms. Shading the porch, and making a beautiful picture of the whole front, stands a magnificent clump of twelve willows. The house, with its projecting arms, is ideally symmetrical; the wings open twice in their extension towards the rear, growing smaller as they unfold from the main body.

Few architects have worked in more perfect harmony with their client than has been

the case in the building of "The Orchard." The suggestions of one have been carried out by the other with admirable taste and appreciation of the fitness of the whole. Year after year the house or the grounds have been extended or altered, and Mr. Breese will probably, like Sir Roger de Coverley, at each return from the city, plan for the coming sunshine.

The main house and its wings are covered



THE OVAL IN FRONT OF THE HOUSE

*In the Summer of 1902*

"THE ORCHARD"



with hand-rived cypress shingles, weathering twelve to fourteen inches; the roofs are likewise shingled, but have been left unstained and turned the silver gray which the salt atmosphere invariably produces in this locality. The small farm buildings have their side walls covered with clapboards; and all the buildings are spotlessly white.

The eight columns supporting the main por-

front of the window facing the entrance door. Beyond the music-room are the breakfast and dining-rooms, and beyond these again, in the two ells, are the pantries, kitchen, servants' halls and quarters. From the library one goes through the conservatory to the studio, gun and bicycle rooms; squash-court building, with its dressing-rooms, etc., beyond. The principal rooms are all of a very good size: the



THE NEW CONSERVATORY AND THE STUDIO

“THE ORCHARD”

tico are Doric and of considerably slenderer proportions than the box columns which carry Mt. Vernon's main entablature. The roof line in the center of the house is broken by a white-railed piazza; chimneys are all painted white and topped with a dark border.

The visitor enters the house directly into a T-shaped hall, fifteen feet broad, running between the music-room and the library. Terminating the entrance hall is a wide spiral stair, oval in plan, with a broad landing in

studio thirty-eight by forty feet, the music-room and library about twenty-five feet square, and the dining-room excellently proportioned, about twenty-one by twenty-eight feet. There is throughout a feeling of breadth and sunlight. This has been carried out in all the details, with the exception of the low ceilings. The French casement windows, with wide panes between the muntins, the eight-foot door openings, and the fireplaces with openings alone, five feet wide, and the

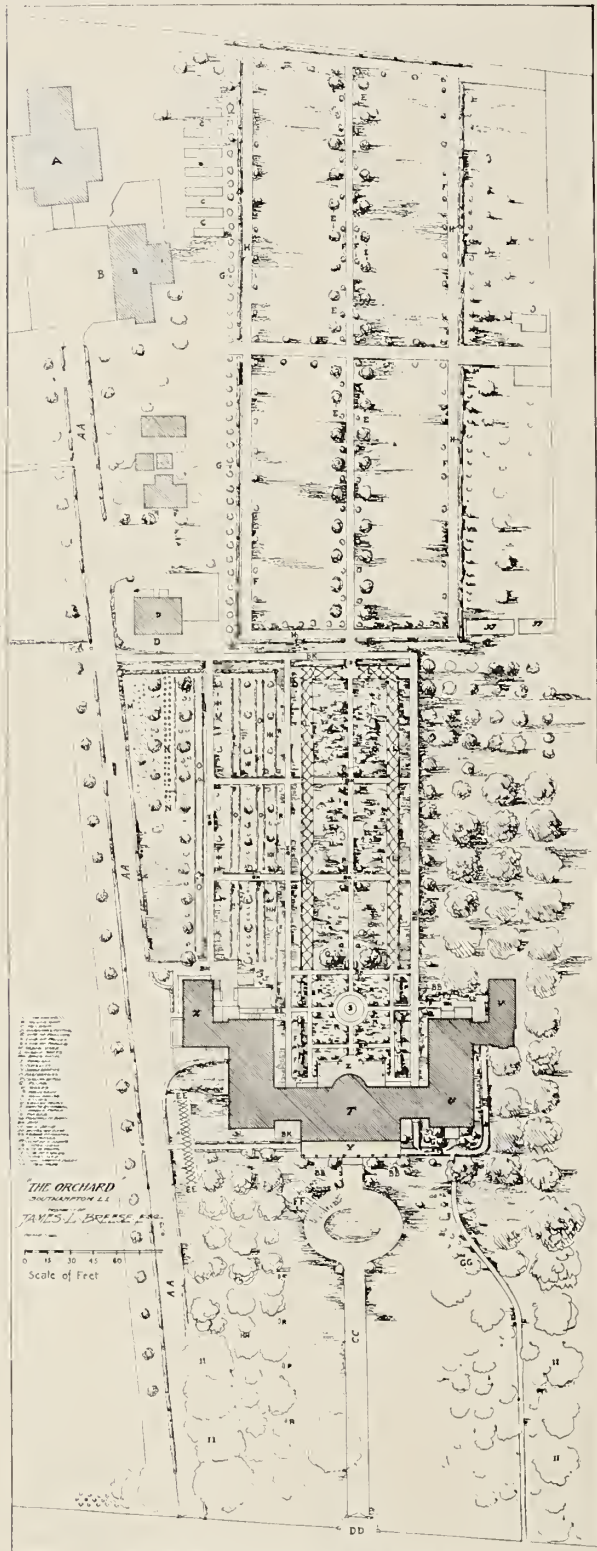


woodwork, all painted white, cause this effect. The ceilings are very low, but what has thus been lost in interior effect, the

owner felt would be more than gained in keeping the exterior lines of the house from the stilted appearance of so many modern country places. The ceiling level of the old house has been retained, but of that former structure, all that is left are the partitions and heights of one or two rooms. In the studio the room runs up to the total height of the small building, which it nearly fills.

The dining-room and hall, though not finished, are shortly to be completed in white wood panels. Several of the doors in the house are old, inlaid mahogany ones, splendidly marked by the grain. The studio is entirely finished in California redwood of pieces stunningly grained. The present conservatory is one of the latest alterations to the house, originally having been a broad arched driveway, through which one entered. Its sides were filled with glass, walls and floors covered with old Japanese glazed tiles and the ceilings with groined arched lattice work. Entering the house now by a straight axis to the main entrance door, gains far more in logical straightforwardness than may have been lost by the picturesqueness of the old scheme. Both to the west and the south of the studio are Colonial entrances of the purest type. The architect, with his genius for drawing nourishment from old examples, picked them up for the owner, and the small Ionic columns and panels and leaded glass side and head lights look as if they had stood in their present place for the last century. Over the little Tuscan portico of the studio, and clinging to the sides and corners of the building, is a profusion of wonderfully growing white clematis, the varied colored English varieties soon to be added. Honeysuckle, in between, has even climbed the gutter, and the lowest portion of the building is hidden by a mass, running wild with geranium, hydrangeas and formal and informal labernums.

In the rear of the house, stretching to the north, lies the formal garden. It centers on the main house, a straight axis running as a path the full extent of it. The principal portion of the scheme is as admirably symmetrical as the house proper. Immediately back of the house comes first the rose garden, "where parting summer's lingering blooms delay" late into autumn. The beds are all skirted by small box borders, and the



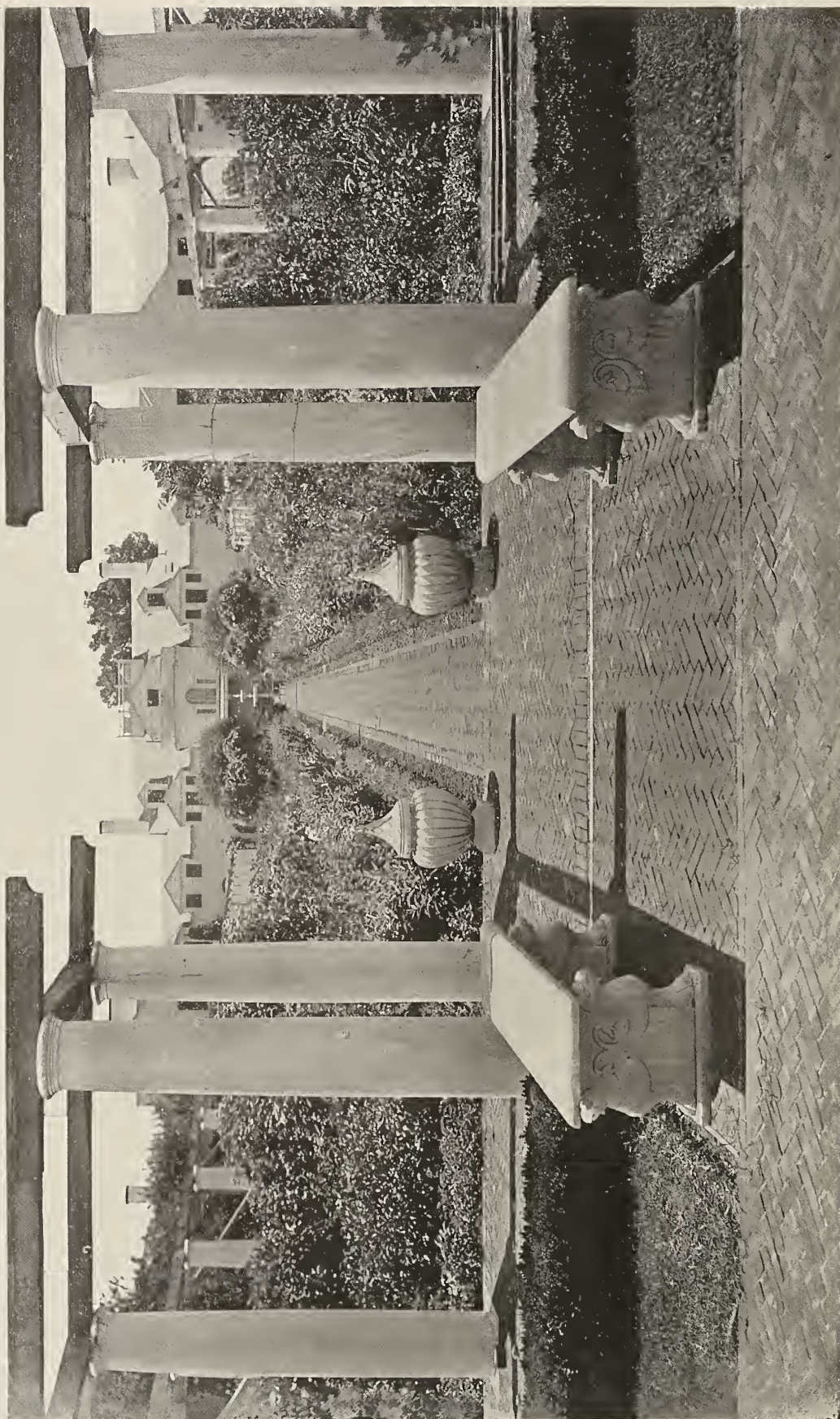
*"THE PLAN OF THE ORCHARD"*  
*Especially drawn for HOUSE AND GARDEN*





THE FORMAL GARDEN OF "THE ORCHARD"  
*Taken in September, 1902, during the restoration of the pergola wall*





MARBLE BENCHES AT THE EXIT FROM THE FLOWER GARDEN



corners emphasized by larger closely-cropped box trees, as good to run your hand over as the shaven head of an urchin in summer. In the center is a circular basin with an old Italian marble fountain in its middle. The walks, from three to five feet broad, are paved with brick, laid in herring-bone pattern, with straight edging. On each side of the rose garden are more borders, flower-beds and privet hedge.

Beyond, stretching to the north, on each side of the main axis, lie three beds, twenty-two by sixty feet. The central ones were originally intended to be basins, but this was abandoned. Brick paths and box borders continue round them; and inside are fields of splendid color, phlox, lilies, iris, hollyhocks, jew trees, Japan weeping cherries, rhododendron, small catalpas and shrubs of every leafage, from emerald to olive. In the center of the first two plats stand two unusually fine plum trees. Enclosing all six a pergola runs northward one hundred and forty feet, and eight feet broad. The inside is a colonnade, having columns hardly seven diameters high, with caps of merely a few plain mouldings, cast solid in cement. The columns have brick cores. The boundary of this garden is a brick wall, but recently finished, with cement coping and piers rising from it opposite every column to carry the cross-beams above. The brickwork of the wall is an admirable example of what can be accomplished by careful study and judicious



THE PARTERRE WITHIN THE WINGS OF THE HOUSE

employment of one of the simplest of building materials. Almost the roughest and most irregular brick procurable has been employed. The so-called "Swell" brick is laid in courses varying as follows: first, an entire course of headers, then the brick laid flat instead of on edge, a course of stretchers, another course laid flat, and finally the headers again, completing the pattern. The  $\frac{3}{4}$ -inch Portland cement joints would have looked better, had they been

laid in white mortar instead of gray. But the purplish-blue rough surface is very remote from the every-day idea of the appearance of a brick wall.

On top of the columns and piers lie rough five inch by six inch timbers of cypress, rough hewn, and on these finally long tamarac poles, with the bark stripped off, but the knots and twig-ends left unplanned. The roofing of the pergola is broken at the exit of the central axis where old marble benches and pots make a period of the point. To the west of the pergola and parallel with it runs the "Peony Walk," with two hundred feet of splendid peony heads nodding over the edges of the box border. Back of these are long white rows of hollyhocks and bushy-headed catalpa Borgias, then further to the west, back of the servants' quarters, are more flower gardens and beds with neat paths and rows of fruit trees, two by two, like processions of schoolgirls. All of this is terminated





THE WALK NORTH OF THE FLOWER GARDEN

by the main drive to the farm buildings,—a cluster by themselves, headed by the charming little gardener's cottage, spotlessly clean, overgrown with clematis and honeysuckle. Beyond the farms, hothouses have now been begun.

The flower garden is separated from the kitchen-garden by a road, brick paved in the center, with turf on the sides. The kitchen-garden continues the scheme of the place, carrying through it the central axis. The endless sweep of the wind at Southampton makes tree growth near the coast impossible, except in sheltered places, and the alter-

native has been the most successful planting of hedges. They have become the characteristic feature of the landscape, separating and marking backyards as well as entrance drives. All around the kitchen-garden Mr. Breese has run a hedge of arbor vitæ, closing it from the farm buildings and chicken yard and the broad sweep of the fields to the north. Rows of peach and catalpa trees skirt it, outside of a line of privet, cut into various formal patterns.

Mr. Breese has had the difficulty of laying his garden in a landscape in which it is well nigh impossible



THE NEW PERGOLA





THE PEONY WALK

THE "ORCHARD"



AN ENTRANCE TO THE GARDEN, *from the Conservatory*

"THE ORCHARD"





THE GARDENER'S COTTAGE

"THE ORCHARD"

to enclose a world of one's own. It is more fitting for endless rows of vanishing cabbages than the retreats and hidden shady nooks and walks of the ideal pleasure garden. Thus it loses what is due it in effectiveness, though the bravery of the undertaking on the part of the owner is none the less admirable. The question rises very naturally, how feasible is any attempt at more extensive formal gardening in a pancake landscape. The luster of the morning as well as the shadows of the evening can certainly be put down as valuable capital at the beginning of the undertaking; but beyond them there is very little stimulus

to the planting imagination, similar to that which made Horace Walpole's run riot, when he first gazed from Richmond to Twickenham across the lawn "set in enamelled meadows with filigree hedges all about." One ought not to expect the magnificent vistas of Italy to break upon one, though one comes very near to them in some of the effects produced in recently finished gardens of New Hampshire; but one ought to have *some* background.

David's encouraging remark to the painter, who asked what was the matter with his picture *Il manque le cadre*, one feels the truth of in the Southampton garden landscape.







THE WHITE HOUSE FROM THE SOUTH GROUNDS

## THE RESTORATION OF THE WHITE HOUSE

By A. BURNLEY BIBB

THE work at the White House, which has been driven almost night and day from last June to January has been a restoration rather than a remodelling. There were several things to be accomplished. Most pressing was the need of more room for the President's family. Mr. Roosevelt has never been in sympathy with the scheme of providing a new home for the President. He believes the chief magistrates of the country should continue to live here in the official home of their predecessors. But it had long become evident that either the President's family or his secretaries must find new quarters. The office, grown to undreamed-of proportions, had absorbed an amount of space in the second story, which left the family absurdly cramped into rather less than one-half of the floor and intolerably deprived of reasonable privacy. There were but seven sleeping-rooms, not counting those of servants lodged in the basement, and one of the former was the great "State" bedroom, where an occasional guest was put up.

Congress, showing itself unwilling to act upon comprehensive schemes, the President and his architects, Messrs. McKim, Mead & White, fell back upon the plan of separate offices in some part of the grounds and a general overhauling of the house. The work has involved the practical evisceration of the building. Everything has been renewed, except the walls and roof, save the latter,

which is still a forest of timbers, the new interior is of fireproof material. The sanitary appurtenances of the building have been improved and increased, five or six bathrooms added on the second floor and toilet accommodations provided in the remodelled basement. An electric pump aids the working of the plumbing. The number of lights in the house has been increased some two-and-a-half times, and there is a new electric motor with that increased capacity to serve the twenty-two hundred lights now in use.

Outside the building, the removal of the conservatories from the west terrace and the restoration of the terrace upon the east, has given the effect of a prolonged low stylobate to the building, which is excellent. These wings extend about 136 feet east and west of the house. Their roofs, which are paved terraces with solid parapets, are reached from the level of the main floor of the house, and they make broad walks, where it will be pleasant to pace between the potted plants, which will doubtless occupy them. One can fancy, besides, the uses to which the space may be put in connection with great levees and possible *al fresco* teas.

Below, at the ground level, are colonnaded porches facing the south and paved with brick, a sheltered, inviting cloister facing the gardens and grounds. They are now restored to exactly what they formerly were, as we see



in the fine old prints and pictures of the White House which are extant.

The pavilion on the east end is a portico with a semicircular sweep of carriage-way and sidewalk by which people will enter from Executive Avenue for public receptions, thence passing through a long corridor lighted by semicircular windows, and lined on either hand with stalls of boxes where the hats and coats will be checked. This corridor opens into a square room the entire width of the terrace before entering the basement of the

supplied with toilet facilities. The corridor is painted in buff, and for the present, at least, its walls are adorned with portraits of White House ladies, among which is Chartran's portrait of Mrs. Roosevelt.

A broad sandstone stairway leads up on the right to a landing which opens through tall double doors into the East Room and the Entrance Hall. This last door being closed, the crowd flows into the great East Room without invading any other part of the house. The old plan of the house remains



THE WHITE HOUSE

FROM THE EAST

house. It is closed on the garden side with glass between columns, giving a glimpse of the grounds, and it has doors to the north and east into the colonnade.

Both terraces are well lighted by electric lamps set along the parapets on standards which, by the way, appear rather slender for good effect. These arrangements for the admission of the public to crowded popular functions at the White House are an admirable improvement in the plan. Passing thus into the basement, the crowd finds itself in a wide vaulted corridor paved with sandstone. On either hand are rooms for the ushers and servants, smoking-rooms for men and dressing-rooms for women, each well

practically unchanged, and this staircase is in the same place as the old one, only it is now given the full width between the walls, and the marble stair from the corridor to the upper floor forms its ceiling.

The East Room, in its new bravery, is a noble and spacious place, forty feet wide, eighty feet in width and twenty-two in height. There are three tall windows in each of the ends, and five, with a fine triple window in the middle, on the east wall. Five mahogany doors are opposite, recessed deeply in the sturdy walls, the middle one wide and high, a stately entrance from the main corridor. Above a low base of Numidian marble the walls are panelled in wood to the ceiling.





THE ENTRANCE HALL OF THE RESTORED WHITE HOUSE





THE MAIN CORRIDOR OF THE RESTORED WHITE HOUSE



There is a dado as high as the window-sills, and tall panels and fluted pilasters supporting delicately enriched entablature, all in the sumptuous but repressed neo-classic Italianate refinement, which belongs to the date of the house. There is much carving and stucco elaboration of architectural members, and there are panels in low relief, with nymphs and goddesses in postures of classic repose. The long sweep of the ceiling is broken into three panels of plaster relief within a strong border of heavier projection. The ceiling has been left white. The wood-panelled walls are all finished in white, of an enamelled surface. The three great lustres and the sconces and candelabra are of firegilt and crystal; the floor is of oak, the hangings and furniture of golden tone and of, so to say, monumental forms. Only the four great fire-places seem out of key as to color. They are in native marbles from several states, and sing no more harmoniously together than did the sections they represent in the early days of our history.

A grand piano stands in the East Room now, and a most amazing piano it is—all gilt, or, at least, of gold leaf, with spread eagles on its legs. The public is not allowed to view its ivories, for it is a gift instrument. But all gold; think of it! The architects might be jealous, could they see the crowds lingering in awful delight about this wonder,

with no eyes for the glorious room. The attendants hurry the people to gaze upon it. It is their great card. "It cost fifteen thousand dollars," they say, and is held the most splendid thing of all that has happened.

The southward doors from the East Room



THE EAST TERRACE FROM THE NORTH

open into the smaller Green Room. Here the walls are hung in stuff of a pleasing strong texture and of good color tone,—a pale gray green. Things come out well against it. The ceiling, the woodwork and the furniture are in white—except the mahogany doors and the floor of basket-patterned oak. There is a delicate mantel of white marble, on gaines with pretty female heads, and with Greek ornament. Portraits of Presidents are on the walls, but they are not in every case an adornment, for many of these canvasses are of a solid mediocrity which grows monotonous.

The White House lacks pictures; it has need of more art objects generally. There should be some historical pictures on its walls, among others, but not of the sort which Congress usually commissions. Some water colors of the old-fashioned sort, some of those charming old tinted prints and dainty mezzotints of the end of the eighteenth century and the beginning of the nineteenth, some good bronzes and important porcelains, not too many, would add to these rooms a more livable look. And, incidentally, one might venture to suggest that



THE EAST TERRACE FROM THE SOUTH



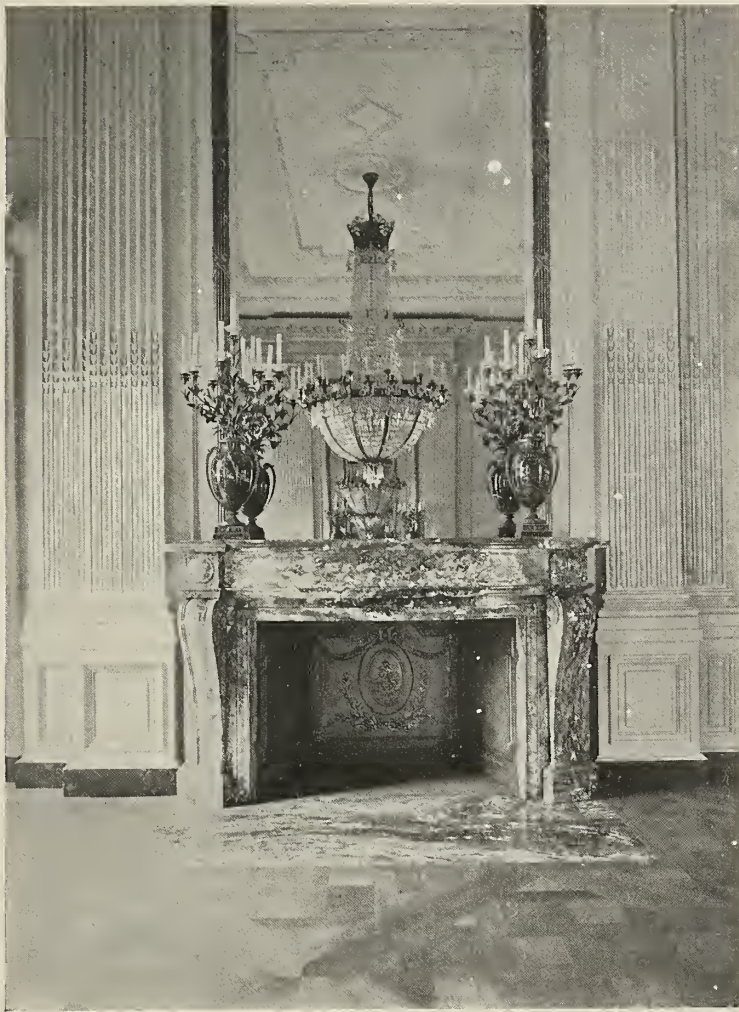


THE NEW EAST ROOM



those celluloid baskets now set about everywhere with plants are distinctly not objects of art. The walls of the Blue Room, for instance, would be greatly enlivened by means of some old miniatures and medals, and would stand a few faint old washed prints or simple water colors, or some of those dear old St. Memins on pink paper.

The Blue Room is oval in shape, and is very chastely and effectively carried out. Its walls are covered with a stuff of blue, with broad bands of gimp above the dado and below a shallow cornice. There is some slight relief ornament in the white ceiling. The woodwork is white, the furniture is of white and blue and firegilt metal, to which the mantel is suited. There are some large arm-chairs about, of the curule sort—such as we associate with pictures of Napoleon's time—having much metal ornament and covered with blue stuff of a pattern which just escapes the suggestion of imperial insignia. And to these there are footstools of a similar shape. The draperies here are nicely managed. There are three great windows to the floor, which give upon the south portico. Their hangings are in rich dark blue, laid in formal folds and hung from large metal rods in the form of fasces, bearing eagles in the center and honeysuckle ornament in open metal work at the ends.



A MANTEL IN THE EAST ROOM

Firegilt metal is used for the lustre, as for the sconces which are after those at the *Grand Trianon*.

The note of the Directory and Empire style, in furniture and fittings, so far, seems chronologically right and agreeable. Imitation of antiquity was the fashion when the house was young, when Napoleon was making himself master of France, and the pompous but somewhat lifeless style which then became the vogue—the kind of thing we see at Compiègne and Fontainebleau—flourished

also here to some extent in the young republic.

Passing through the Red Room—now as before loyally adhering to the traditional tint—which room I shall not attempt to describe further than to mention the greater coziness and domesticity of its furnishings, a mood somewhat marred by the usual plethora of grim presidential canvasses—we come to the State Dining-Room. This is the *pièce de résistance* of Mr. McKim's restoration, though here, indeed, the artist has been more than elsewhere creative. As befits its prandial and festive purpose, the walls have a rich warm glow. Above a narrow marble base they are panelled to the ceiling in English gnarled oak. The eye rests with delight upon the marvellous grainings of this beautiful wall-covering. So very grainy is



it, indeed, that—so the story runs—one of the minor officials, on a first view, considered that here far too much knotty wood had been worked off upon the architects. There are fluted pilasters and broad panels, a carved frieze and cornice; and, here and there, have been set trophies of moose and elk, bison, cougar and bighorn, fallen, presumably, to the President's rifle. Upborne by eagles are serving tables built against the wall. Over one of these hangs a large tapestry, and above that the great head and horns of an elk.



MANTEL IN THE RED ROOM

From the door of the State Dining-Room a broad corridor extends about eighty feet to the central doors of the East Room, opposite. It is well proportioned, well lighted and very dignified. The columns and pilasters and their entablature are in the mutular Doric order and academically rendered. The wall surfaces between are painted in the "colonial" yellow, above a dado of deeper tone. The rest is white. The ceiling is slightly concave, which gives a pleasing uplift to the simple panelling in plaster upon it. The



THE RED ROOM

OF THE WHITE HOUSE



same treatment in forms and color has been adhered to in the hall. The removal of the great screen of Tiffany glass, which formerly stood across the intercolumnar openings from hall to corridor has restored to these members their ancient simple dignity. With this ill-advised and costly screen, have been swept away also other such anachronism and offences to the purity and taste of the building, which had grown upon it with the years, and largely, I believe, in the changes of President Grant's time and President Arthur's.

With this much of the work of the architects, I think the public generally is well content, but we are not entirely reconciled to the President's Office. The idea of putting it where it has now been placed was never popular; the realization is received with considerable scorn. The building presents itself somehow to the people as a

monument to Congressional niggardliness. It is indeed as plain as a pipestaff within, and perhaps not without intention, having an advocacy on the score of unobtrusively doing the work it was intended to do. But, truth to tell, it is mostly regarded with regret, and, perhaps, it would be as well if in taking in the ensemble of the remodeled White House, one would cover up that part of the picture where the Office comes in. It is a low structure of one story and attic, is approached from the street between the White House and the State, War and Navy Building. It measures, I think, about fifty by a hundred feet, and is built against the end of the west terrace, which it overreaches by the height of the attic and roof. The material is brick, painted white.

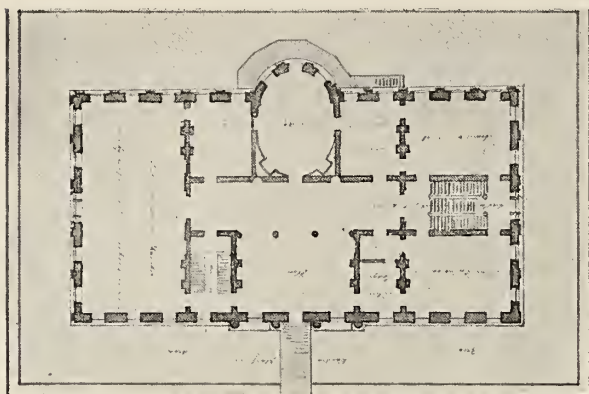
From the old plans and prints we may easily reconstitute the several stages of this



THE GREEN ROOM

OF THE WHITE HOUSE





LATROBE'S PLAN, 1803

historic building's growth. We do not, however, possess the original plans. The earliest in the archives is Latrobe's "Plan of the Principal Storey in 1803." There is a plan by Latrobe, 1807, "as proposed to be altered," which fixes the origin of the north and south porticoes, the latter a very beautiful addition, the former considered something of a mistake. This drawing sketches a treatment of the grounds and approaches



*Published by James Cundie, Stationer & Print, London.*  
1807.

THE NORTH FRONT IN 1807

and shows the "platforms" to the east and west.

The corner stone of the White House was laid by George Washington, in 1792, upon a part of David Burns' Old Fields, then sloping, a not unlovely wilderness, to the Potomac's edge. The design was by James Hoban, a young Dublin architect, then settled in Charleston. His inspiration is traced to the house of the Duke of Leinster, in



THE BLUE ROOM

OF THE WHITE HOUSE





THE STATE DINING-ROOM OF THE RESTORED WHITE HOUSE





THE MANTEL IN THE STATE DINING-ROOM OF THE WHITE HOUSE

Dublin. The ground plan of the White House covers about eighty-six by one hundred and seventy feet. The material of the

outer walls is Virginia sandstone of a light gray color. The house was painted white when it was restored, after its sacking and



burning by Ross's English soldiers, in 1814, the freestone having been scorched and cracked about the openings. The house has suffered no other serious mishap, beyond those interior alterations wreaked upon it from time to time by the vagaries of fashion in periods when good taste waked not in our land.

But all these have now been mercifully swept away by Mr. McKim's restoration, which recalls ancient dignity to the honored old place. The aspect of the White House

from the South Grounds is now balanced and vastly bettered by the restoration of the East Terrace; and the graceful colonnade, stretching on either hand from the house, is delightfully effective. It is proposed to build a formal garden across the whole length of the south front of the house and arcades. This, and also a mooted revision of the landscape treatment of the remaining grounds, would add much to the present ensemble. But these projects of the architects are, as yet, indefinite.

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## MR. OLMSTED ON TREE PRUNING

WHEN asked by a correspondent for information upon the practice of "topping" street trees Mr. Frederick Law Olmsted, Jr., replied the other day upon tree-pruning in general as follows:

Any pruning, or cutting off of the branches of a tree or shrub, is done for one or more of the following reasons: 1.—To remove useless or injurious parts, such as dead, rotting or injured branches. 2.—To stimulate the growth of the remaining parts. 3.—To control the size and shape of the plant. Sometimes, indeed, it is done without any clear purpose in view because the pruner has nothing else to occupy his time, or out of a blind and unintelligent aping of what has been done elsewhere. It is needless to say that unless there is a perfectly definite purpose to be served by pruning it is, at the least, foolish, and may be destructive.

In regard to the method of pruning and its applicability especially when directed toward the first two purposes above mentioned, a very clear brief statement will be found in Des Carys' pamphlet on "Tree Pruning," and a fuller discussion will be found in L. H. Bailey's "Pruning Book." It is very rarely indeed, that the "topping" of a tree by the removal of the main stem and all the branches large and small down to a nearly uniform level, is called for either in order to remove unhealthy parts or in order to stimulate growth in the rest of the tree, and in any such case the effect upon the shape of the tree is so

marked that it also becomes an important consideration.

The pruning and clipping of trees and shrubs in order to control their shape and sizes, is not infrequently necessary in order to produce certain results, but one ought to be very certain that those are the results suitable to the case in hand before beginning to prune. As regards street trees, people very often plant, in comparatively small streets, trees of a sort that will, if left to themselves, grow to such size and shape as to crowd and darken the houses and actually cumber the street, while at the same time they are themselves crowded out of their normal development and become misshapen and ultimately diseased. The wise plan is, of course, to choose in the beginning the kind of tree best suited to the probable future conditions of each street, but unfortunately that is seldom done, and therefore pruning becomes needful.

But, if in order to limit the size of a tree or even to control its shape, all its twigs and branches which project beyond a given outline are cut off at just the point where they pass beyond the "dead line," two other results are accomplished, which very strikingly alter the appearance of the tree. The "texture" of its foliage surface is changed from that of a mass of leaves which catches the light and shadow, waving or tossing or fluttering or shimmering with the breeze in its own par-



ticular manner, and tufted, or plumed, or rounded, or laminated, as the case may be, like no other kind of tree, but like itself alone; changed from some one of a thousand characters, all of which have a certain looseness and a certain variability, even from tree to tree of the same kind in the same row; changed from this to a comparatively flat, smooth and monotonous texture of leaves and twigs and ends of branches, which move in the wind stiffly and take the light and shade uniformly. This uniformity of texture, if consistently obtained along any given street, and accompanied by uniformity in size and shape and kind of trees, may be very effective, bearing out and emphasizing the uniformity of a straight avenue very impressively, as in the great avenues of Versailles; but the danger to which it runs, even in those beautiful and perfect examples, is monotony, and when done in a careless, incomplete, half-hearted or purposeless way, and practiced upon trees of various sizes and kinds, or upon a street which is crooked or irregular, it has only monotony and stupidity and none of the impressiveness of formal design.

While these changes in the texture of the foliage are of the utmost importance in summer, in winter the other result of indiscriminate lopping back or clipping becomes conspicuous. Every tree which has developed under tolerably stable conditions, whether natural or artificial, whether favorable or adverse, expresses its growth by a wonderfully beautiful branch system, which divides constantly from trunk to limb, limb to branch, branch to twig and twig to leaf. While it is very systematic, it is far from geometrically uniform, and the arbitrary cutting back intersects it in all sorts of places, leaving some complete branch system alongside of stumps cut off abruptly, just as they are getting started. The result is not merely unnatural, it is self-contradictory, and nothing of that sort can be pleasant to the eye. When trees are cut back uniformly year after year, as they are in those avenues of Versailles to which I have referred, the trees adjust themselves to this annually-repeated operation, and a branch system is developed, which, if it lacks the grace of a natural tree, has a certain consistence in deformity which is restful to the eye; but the tree to which this

process is applied violently, suddenly, and at rare intervals, presents only the deformity and the contradiction.

The process of "topping" usually means just that, and its results are often deplorable. In most cases the only excuse for it is the lack of skill on the part of those responsible for the work. If size is the only difficulty, and the natural form of the tree is suitable to the situation, what is needed is the removal of the smaller peripheral branches, repeated every two or three years. If, on account of general appearance, or because of the unreasonable interference with window light, the general form of the trees needs to be made slimmer or lower than they naturally grow, the same general method should be followed, only the small branches should be cut back on the average further on the sides, or on the top as the case may be; but, so far as possible, whether twig, branch or limb be cut, it should be *removed completely*, cut at the point where it branches from its parent stem, and not cut across abruptly in the middle of its length.

The general outline of a normal tree is marked by its small outer twigs and leaves, and having determined what general outline is wanted, the pruner ought to remove all those branches which bear the twigs and leaves that are outside of the desired outline, although the stump of some of these branches may be a long way inside of it, and he ought to leave those branches which bear the twigs and leaves that are within the desired outline. However, the methods of pruning, to attain a given result, are so well set forth in the two books to which I have referred, that I need not discuss them.

The vital point is to know just what it is desired to do before one sets out to do it. If one decides in any case to have formal, hedge-like trees, he should go ahead and have a well-kept hedge, attended to systematically at least once a year; if, on the other hand, it is decided to have natural-looking, somewhat irregular trees, they should be either let alone, or if they are the wrong size or shape, they should be coaxed gradually to grow the way they are wanted, by using means that will not obtrude themselves upon the attention.

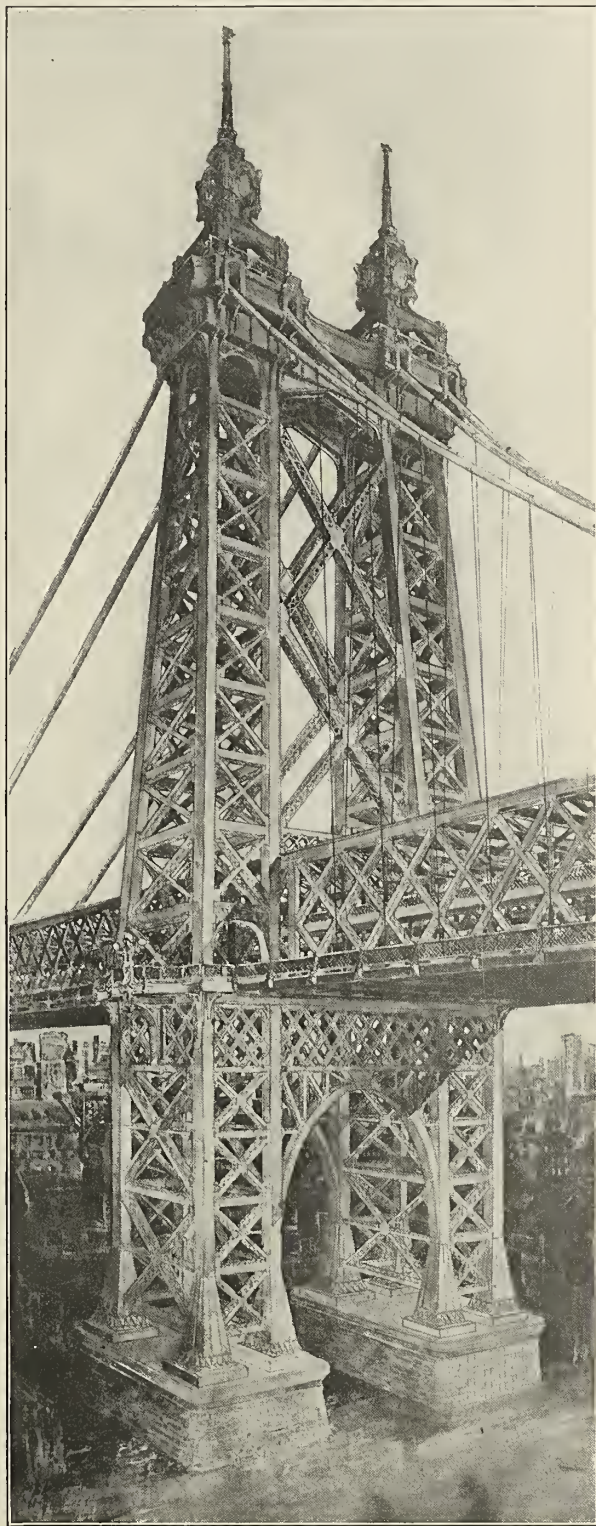


## THE ARCHITECTURAL EMBELLISHMENT OF THE NEW WILLIAMSBURG BRIDGE

NEW YORK CITY

**P**HLEGMATIC critics declare the municipal art movement has yet to find itself. Its promoters are said to be over-enthusiastic clamorers, their ends vague and their course still more undefined. Nevertheless their voices have not been unheard, and the truth underlying their plea has begun to create an appreciation of beauty in cities, intangible, perhaps, but more general than can be measured. Whether this appreciation be gathered within a close organization and made to follow a pre-determined program, or whether it remain simply an earnest desire, penetrating ultimately city halls and council chambers is a matter of little importance. There are some things that organization cannot create, and art is one of them. But knowledge, organized to pass judgment upon works of art, is not only possible but desirable.

The Art Commission of New York City, created two years ago by the charter for the new



THE TOWERS ORNAMENTED BY THE ARCHITECTS

metropolis, is one of the first and most conspicuous examples of esthetic taste assembled for the purpose of sanctioning or condemning, from the point of view of their artistic aspect, the undertakings of an American municipality. One of the most recent works upon which it has passed judgment is the proposed architectural ornamentation of the new Williamsburg Bridge, now half completed across the East River. It was doubtless the interest in civic beauty, of which we have spoken, that inspired the Bridge Commission to retain the architects, Messrs. Palmer & Hornbostel, and invite their designs for adding architectural grace to a work hitherto directed by the minds of engineers alone.

An ornamental finish to the summit of the towers was manifestly the most needed addition to the original designs. Our illustration, reproduced from the architects' drawings, on page 144, shows the pinnacles proposed for each tower





AN ALTERNATIVE DESIGN FOR THE PINNACLES, BY MESSRS. PALMER & HORNPOSTEL



in relation to the bridge as a whole; and their value can be appreciated by imagining the towers bluntly terminated at the point where the cables pass over them. The finials are, indeed, constructed ornament upon a large scale, but constructed ornament in such a case is thoroughly justified. The cables, passing over the enormous struts of latticed steel-work and structurally independent of any decoration above, virtually divide the two

commodious space for a public observatory,—should it be decided to provide an easy means of reaching it,—or at least the space can be used for a lookout, suggesting the ancient and modern need of surveillance of the city in watch for fires.

The introduction of the Tudor arch at the top of the space between the towers is another good suggestion made by the architects, and undoubtedly gives a finish to a



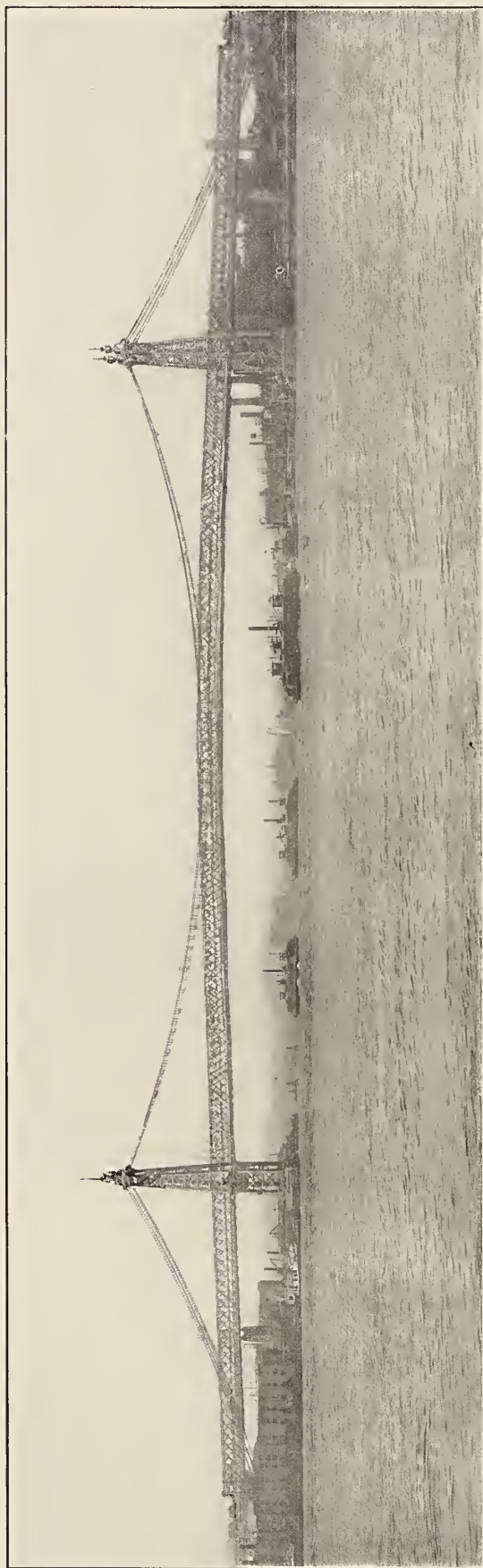
THE SUPERSTRUCTURE OF THE BRIDGE  
*Showing the Public Comfort Station, Overhead Bronze Tablet and the Tool-House*

principles of utility and beauty. The illustration, on page 141, shows an early design for the pinnacles which has been approved by the Art Commission; but the large drawing on the page opposite here is a later study in which the ornamental forms are appropriately shaped to conform to the bearing of the cables. Steel and probably cast iron will be the materials used for the pinnacles, and under a large superstructure will be

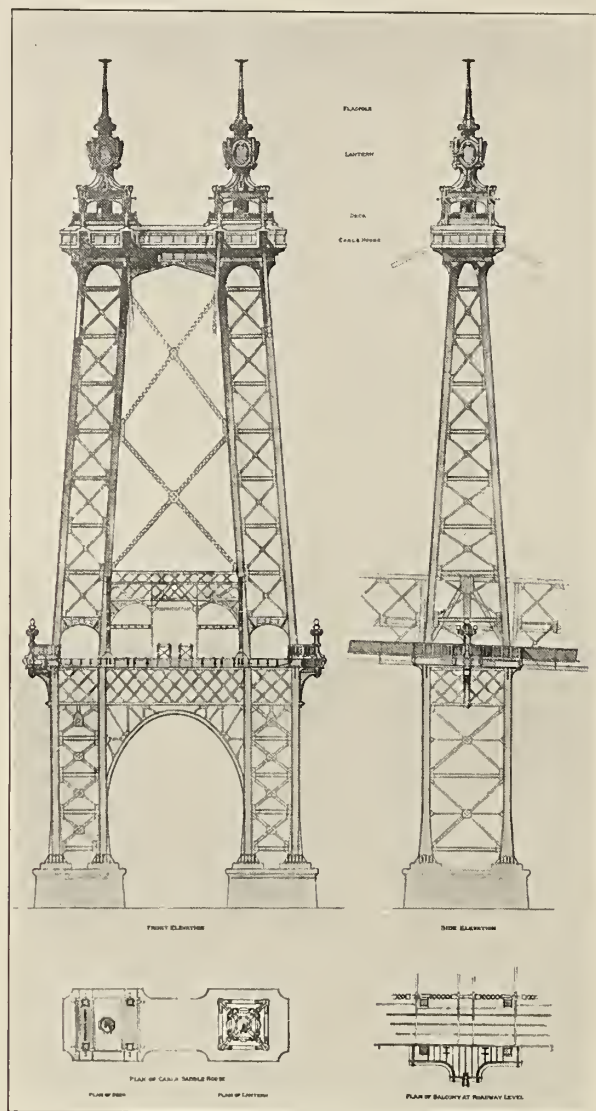
series of otherwise ungainly spaces made by the criss-cross bracing.

The outer lines of the towers, when seen in perspective, present an ugly angle just at the level of the lower deck of the bridge. To conceal this break, the architects have emphasized it: a paradox with happy results, to which a glance at the sections on page 144 will testify. And happier yet would be the composition if the balconies obtained by carrying the foot-





A GENERAL VIEW OF THE NEW WILLIAMSBURG BRIDGE



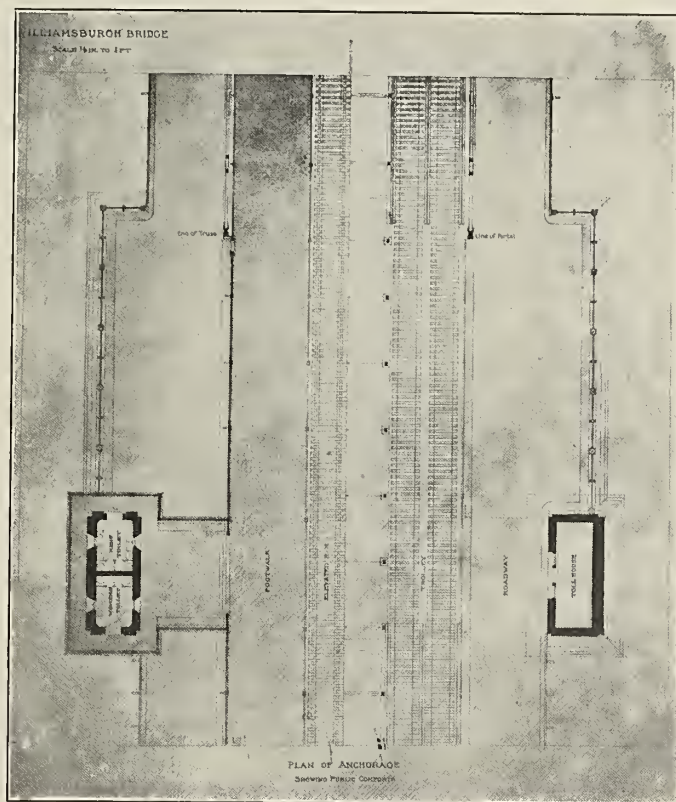
THE TOWERS IN ELEVATION  
*Showing Balconies*

ways around the outside of the towers could be made larger. While spacious enough for pedestrians, in the side elevation of the towers they appear insufficient, a fault, however, which could not have been avoided unless a sense of architectural proportion had been, from the first, in the minds of the designing engineers. Statuary or monumental candelabra may still afford a means of giving weight and importance to these balconies, which exist at the most stable and important level of the bridge, and where, too, they will always be before the eyes of pedestrians, using the vantage points for a view up and down the river.

Near the end of the masonry approaches to the bridge, the footways have been carried around two small monumental structures con-

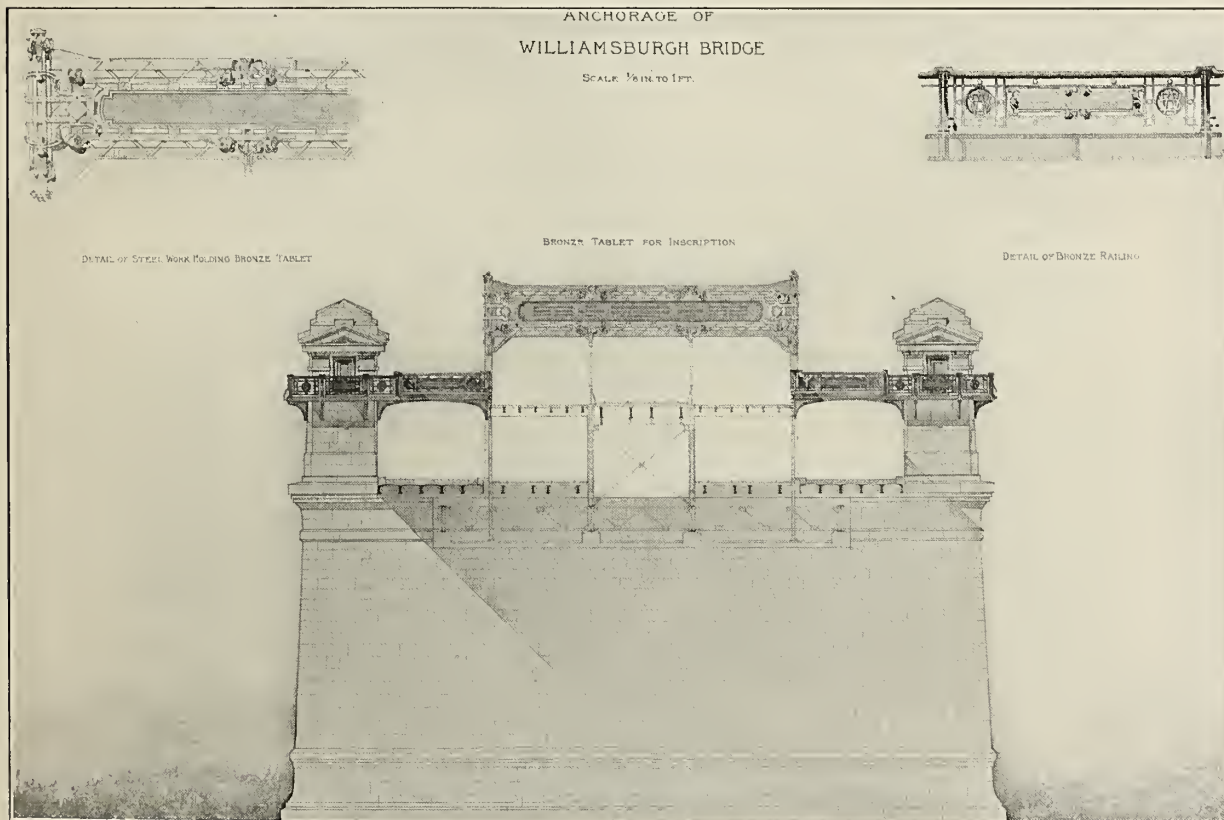


taining, on one side, a public comfort station, and, on the other, a tool-house. Immediately over the end of the masonry, the superstructure of the upper deck begins, and the steel framing of this has been seized upon by the architects as a support for a commemorative bronze panel above the roadway and in full view of all persons using the bridge. The details of the steelwork holding the tablet in place have been worked out by the architects, as well as the



PLAN OF THE ANCHORAGE

balustrades, extending along the entire length of the bridge. The latter contains medallions bearing the letters "W. B." On the whole, the changes wrought by elaborating the steelwork here or tying it together there have been of immense advantage to the design of the bridge, and the Commission is to be commended upon its progressive spirit in asking aid of capable architects to bring about a spirit of harmony between the structural and the ornamental.







THE GARDENS AND CASTLE OF MIRAMAR



## THE GARDENS OF CASTLE MIRAMAR NEAR TRIESTE, AUSTRIA

THE PROPERTY OF HIS IMPERIAL MAJESTY FRANCIS JOSEPH I

BY H. LOWE



VIEWS FROM THE TERRACE OF MIRAMAR

SIX miles northwest of the city of Trieste, upon a sloping headland, thickly wooded with fir and pine and overlooking the blue Adriatic, stands the castle of Miramar. The building and its park are the creation of Prince Ferdinand - Joseph - Maximilian, brother of the emperor of Austria. The promontory comprising the site was formerly a barren and uneven waste, but its beautiful situation at the northern extremity of an inland bay, sheltered from the northeast wind by the mountains, won the fancy of the Prince; and at an expenditure of two million dollars, not to mention a deal of personal energy, he converted the wild region into an

ideal abode, especially appropriate, by reason of its commanding position, for the habitation of a ruler. Commenced in the year 1856, Schloss Miramar was completed in 1860, when it became the permanent residence of Prince Maximilian and his wife, until the ill-advised offer of a throne in Mexico induced them to leave the Eden of their making. On the 10th of April, 1864, the Prince solemnly accepted at Miramar the title of Emperor of Mexico. The same day he treated with an agent of Napoleon, regarding the quartering of French troops in that country, and signed the historic "convention of Miramar." Soon afterward the Prince and Princess



CASTLE MIRAMAR FROM THE ADRIATIC





THE PERGOLA AT MIRAMAR

departed for the new world, where alas! the husband met his untimely death at Querétaro and whence the wife returned raving mad to Austria, only to end her days in solitary confinement.

Miramar has since been the favorite residence of the Empress of Austria, who used to spend part of her winters here, the remainder at her castle on the island of Corfu. Now

travelers from every part of the world make an excursion to the place,—taking either the train or the boat from Trieste,—and are fully repaid in finding, at the end of a short ride, one of the finest gardens in all Austria. Guide-books persist in describing Schloss Miramar as a “marble palace,” whereas, truth is, it is built entirely of light sandstone from the neighboring quarries of Repen Taber. The



THE GARDENS OF THE “VISITORS’ HOUSE”





CASTLE MIRAMAR

A WALK OF THE FORMAL GARDENS



most imposing view of the castle is from the sea. The steamer which makes the journey daily from Trieste, on doubling a last headland, affords a view of each successive projection of the building which abuts upon the azure waters above a high sea-wall, the base of which is laved by the Adriatic, upon whose bosom, on calm days, are reflected the architecture and the surrounding woods.

The views given here have been especially taken for this magazine. With the exception of the "Throne Room," the castle has no very spacious halls, for the Prince never intended making Miramar anything else than his home. An extensive library, however, and many other relics of

its former lord are to-day its chief attractions. Even the furniture, which remains just as it was when the Prince left it never to return, is of the simplest kind; and it is not without a feeling of pity that the visitor notices Queen Marie Antoinette's writing-table, the gift of the Emperor Louis Napoleon to Prince Maximilian.

A pergola upheld by pillars of red and white bricks and covered with wistaria leads straight from the eastern side of the castle to the *cafeehaus*, dividing the woods on the south from a series of Italian and Dutch formal gardens on the north. These gardens have been placed at an angle with the pergola, so that they may be graded down to the wall beside the sea. This has been done by means of three terraces, the upper one being very extensive and elaborate, as the illustrations show. The pergola and the more architectural portions of the gardens are richly and tastefully studded with mythological bronze and marble statues. Here they have been placed on ancient columns from Aquileia, there they

stand on modern pedestals of granite. Running nearly parallel with the pergola is the camelia avenue, sheltered on both sides by laurel-trees. Farther to the north, beyond the formal gardens, are a ruin, a propagating house, and before the "little castle" is a symmetrical parterre. South of the pergola the woods spread over a wide area, extending as far as the stables, wine cellars and service

houses. The thickly planted trees are penetrated by serpentine walks, in the convolutions of which are several lakes and also a small nursery garden. Skirting the wood upon the verge of the sea is the high road to Trieste, commanded by the porter's lodge at the entrance to the gardens.

The only other

way of driving to Miramar is by the road crossing the railway near the station. This building is but a hundred and fifty yards from the entrance to the grounds, and is two hundred and seventy feet above the castle itself. East of the woods are orchards and openly planted groves, extending to the boundary of the village of Grignano. At many places in the groves is heard the cheerful melody of water in marble fountains, and the beds of exotic flowers in the formal garden make, by their combination of shade and color, a veritable mosaic to the background formed by the sea. Signor Lamarmora, the prefect of Schloss Miramar, to whom I am indebted for the plan of the gardens, has made the melancholy remark, "Never did the Prince see this creation of his mind in its present superb reality."

With the assistance of the prefect and the head gardener of Miramar, the following outline of the flora has been made. Along the avenue from the main portal of the grounds to the entrance of the castle are to be found



A FOUNTAIN EAST OF THE CASTLE



*laurus nobilis*, *arbutus andrachne*, strawberry trees (*arbutus unedo*), holm-trees, or holly (*quercus ilex*), *pittosporum* and *viburnum*. About the verandas and pergolas are licorice (*glycyrrhiza glabra*), *vitis quinquefolia* and glycine. There are huge masses of rhododendron, and in important positions is the *camellia japonica*, planted in the ground and thriving all year in the open air. In the parterres are palms, *acanthus mollis*, *yucca*, *agave Americana*, *Wellingtonia gigantea*. The hedges, picturesquely translated into English as "walls," are made of arbor-vitæ (*thuya biota orientalis*). Near the swan's lake are plantains, having leaves five feet in length, also the Langerstremia of Japan, with square-shaped branches. Connected with the parterre is an alley of oleanders (*nerium oleander*). The wood is composed of fir and pine trees of the following species: *pinus sylvestris*, *pinus austriaca*, *pinus maritima*, holm-trees (*quercus ilex*), yew-trees (*taxus baccata*), myrtle (*myrtus communis*), the spindle tree (*euonymus europæus*), also cedars and cypresses.

Horse-chestnuts (*æsculus hippocastanum*) form the avenue to the railway station; and beside the station building, is a beautiful and unique example of *Araucaria excelsa*.

On the coast north of the castle is a grotto, into which the sea penetrates and affords a series of bathing basins, entered through an artificial passage cut into the rock. Outside the northern boundary of the park, a large hotel has been built on the coast, and is a favorite resort during the summer season on

account of the proximity to the Miramar grounds, which are benevolently open to the public throughout the year from daybreak to sunset. The "visitors' house" of which a view is given was built for the Prince's guests. Here the ex-Empress of Mexico was lodged on her return, in the hope that old associations might soothe her distracted mind, but former scenes served only to aggravate the insanity brought on by her husband's terrible fate, and she was removed to Bavaria.



THE PARTERRES OF THE FORMAL GARDENS



PLAN OF THE CASTLE AND GROUNDS



## WORK OF R. S. LORIMER

OF all the Scottish Architects now practicing, Mr. R. S. Lorimer has concerned himself, more than others, with carrying on a logical development of that purely national Scottish style which had grown up out of medieval necessities and whose natural progress was retarded and to a certain extent extinguished by the advent of extraneous styles and methods. By logical development, I



GATE OF THE COURTYARD "EARLS HALL"

## A SCOTTISH ARCHITECT

mean that, though in no way ignoring the requirements of modern usage, the results obtained have been specially worked for through the same channels of thought and with the same arrangement of materials and design as went to produce the buildings in Scotland of the sixteenth and seventeenth centuries.

"Earls Hall," then, is one of these houses, which being in natural decay or



THE GARDENS AT "EARLS HALL"

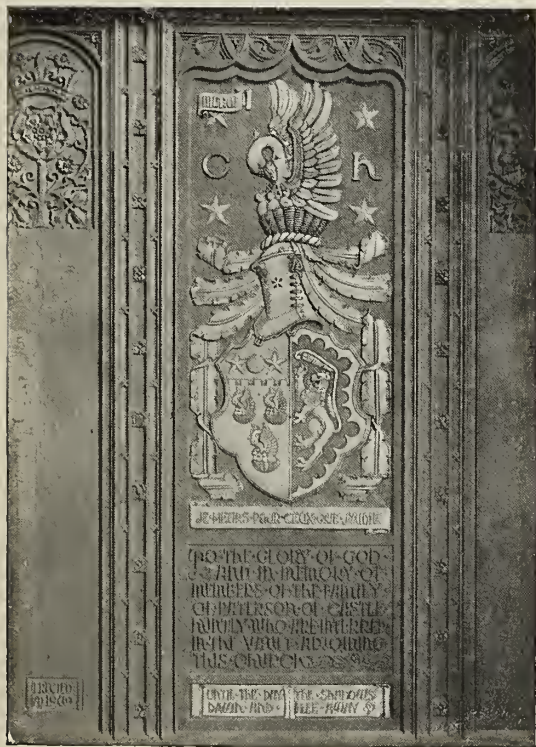
FIFESHIRE, SCOTLAND





"THE WHITE GARDEN"

"EARLSHALL"



A PANEL IN LONGFORGAN CHURCH



AN EMBROIDERED BED SPREAD

DESIGNED BY R. S. LORIMER





THE GATE HOUSE, "BRIGLANDS," KINROSS-SHIRE, SCOTLAND

DESIGNED BY R. S. LORIMER



from paucity of accommodation, has had the good fortune to be dealt with by so sympathetic a hand as Mr. Lorimer's; the whole of the repairs here and additions as well as the garden work being done under his direction. The kitchen wing shown in the photograph of "the white garden" will serve to express the architect's full appreciation of that perpendicularity tempered by large wall spaces

is illustrated. Like "Earlshall," it is an old house which has been altered. The large panel over the fireplace in the interior view is new, and a charming variety is given to the otherwise ordinary treatment by the small carved compartments of the moulding. The old Dutch fireback tiles are of that peculiarly pleasing white which is tinged with purple. The grate and fender are of steel.



A ROOM AT "BRIGLANDS"

DESIGNED BY R. S. LORIMER

which is so characteristic of this traditional work at its best period. The topiary work in the garden is commendably restrained.

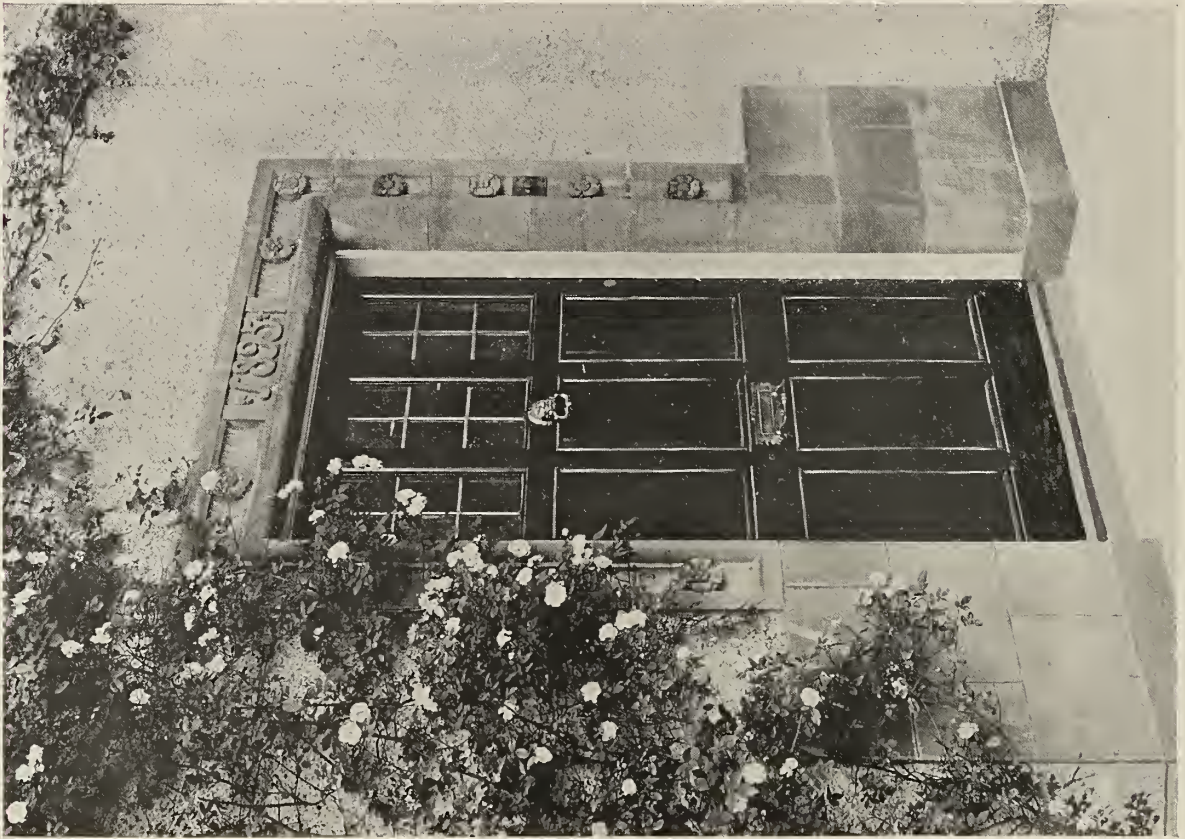
A memorial to the Patersons of Castle Huntly, taking the form of an oak screen in Longforgan Church, Perthshire, again shows this fine quality of decorative adaptation. The carved heraldic panel is painted on the wood.

On this page and opposite, "Briglands"

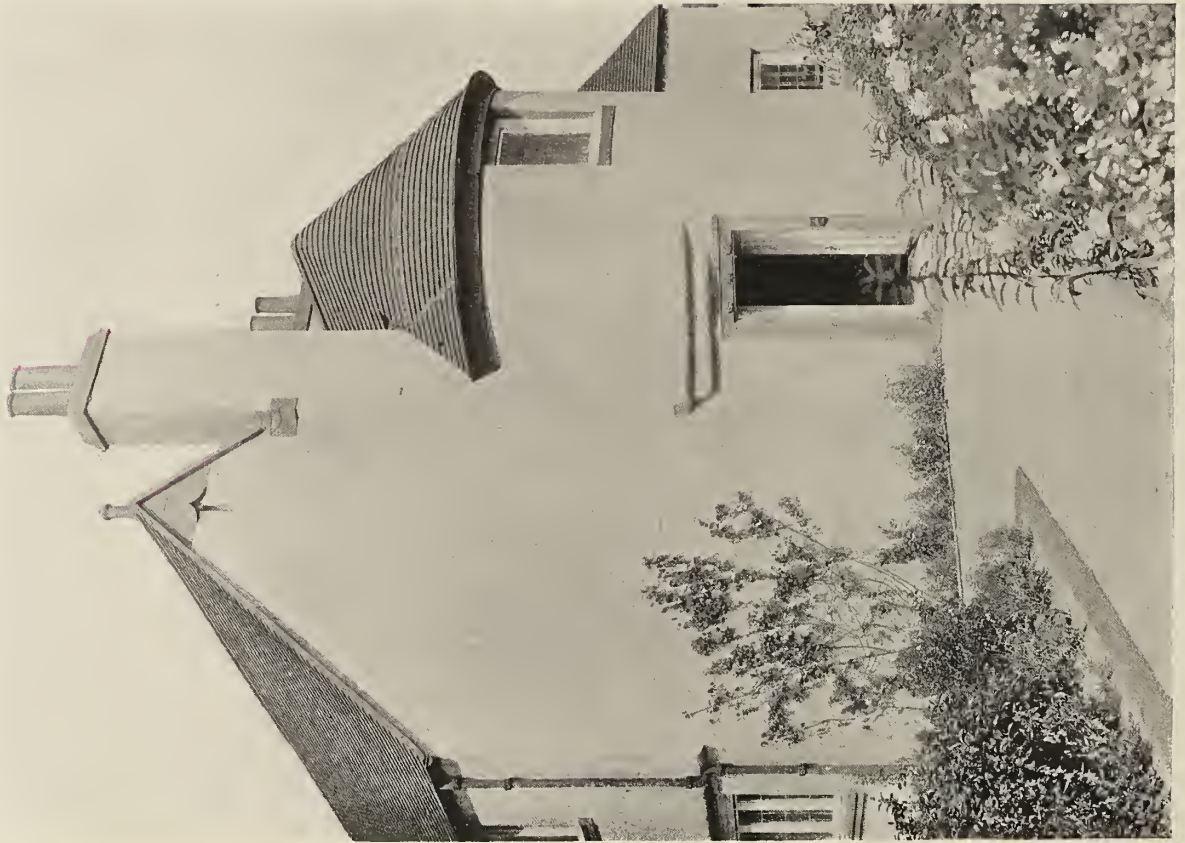
On page 156 is illustrated a new house built at Colinton, near Edinburgh. In addition to the houses built under his surveillance, Mr. Lorimer has produced many designs for furniture and embroideries, most of them strictly traditional in manner yet all displaying a consistent evolution from the best of earlier examples—the embroidered bed spread will show the results in this direction.

M. B.





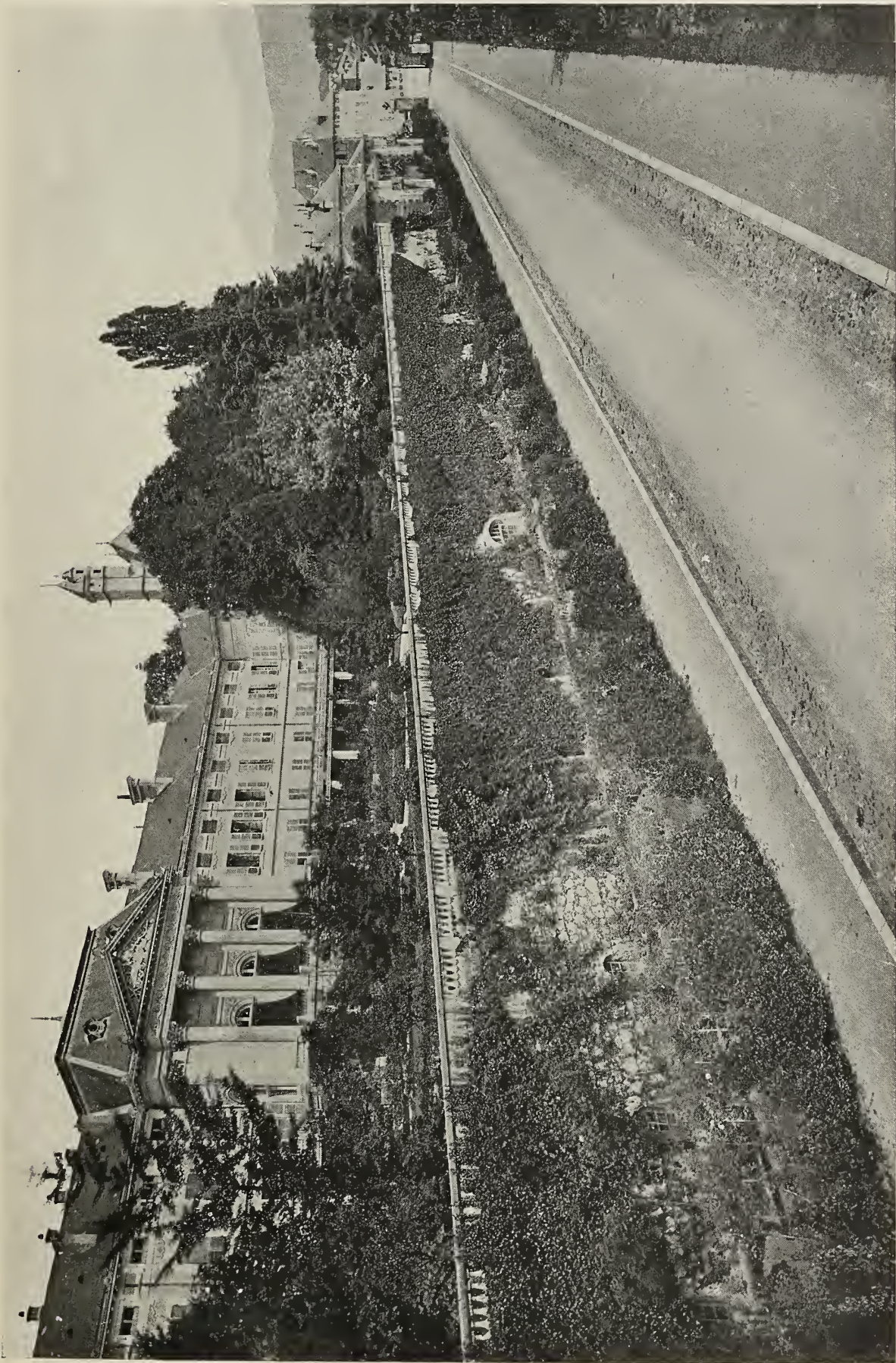
DOORWAY OF A HOUSE AT COLINTON



DESIGNED BY R. S. LORIMER

A HOUSE AT COLINTON

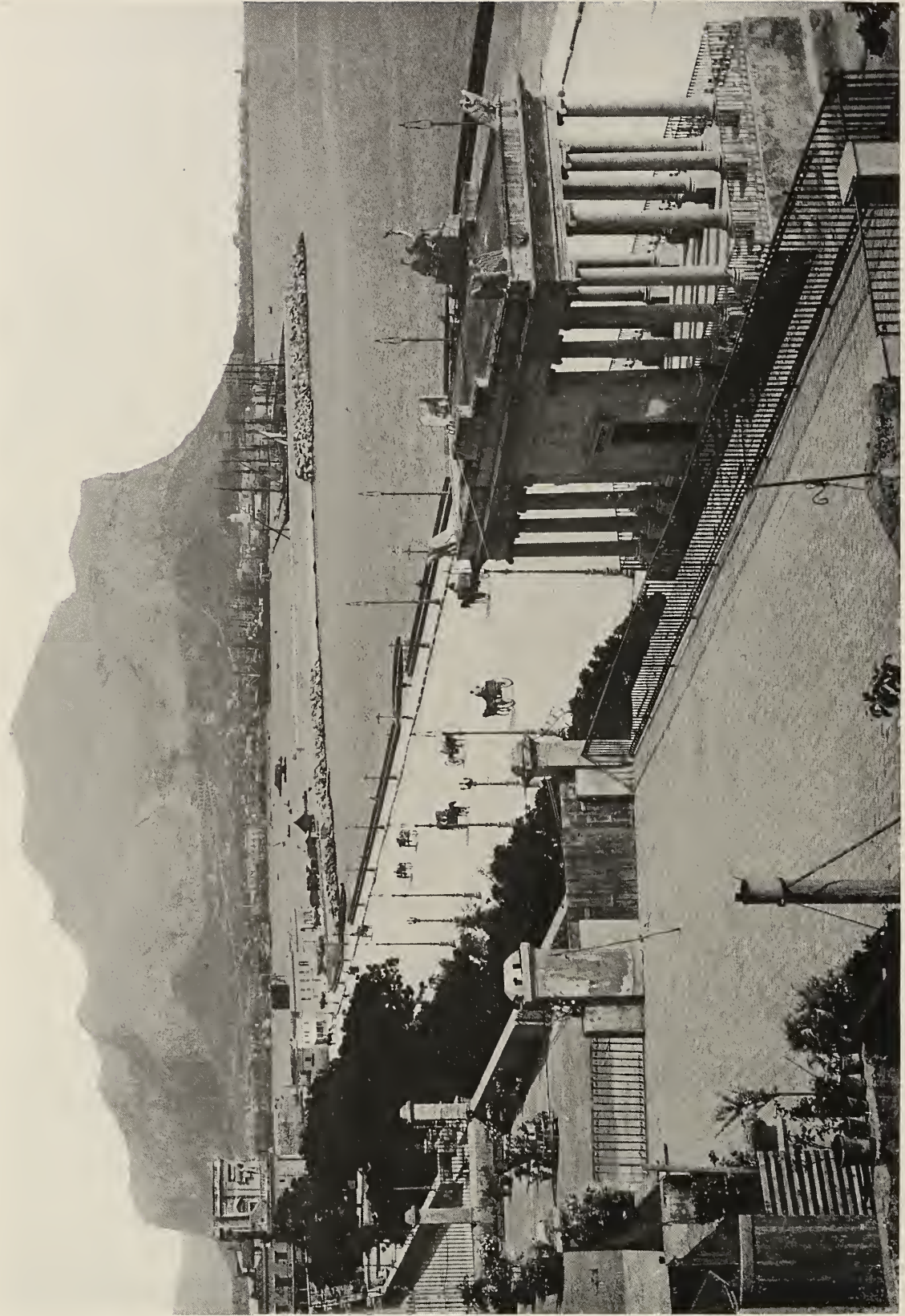




AT CHAMBÉRY, FRANCE

THE PLANTED TERRACE OF THE PREFECTURE





A SUGGESTION FOR THE WEST BANK OF THE SCHUYLKILL, PHILADELPHIA  
THE MARINA OR FORO ITALICO AT PALERMO  
*Courtesy of The Parkway Association*



## PROPOSED IMPROVEMENTS IN PHILADELPHIA'S CITY PLAN

By ANDREW WRIGHT CRAWFORD

*Secretary of The City Parks Association*

BOTH in England and the United States, the movement began two decades ago for securing small open spaces in cities and towns. It has by no means reached a climax. On the contrary, it is steadily gaining in force, and local organizations have become united with national ones, all working to the same end. Simultaneously with the desire for civic beauty, the promoters of it have advanced to an appreciation of the fact that the needs of one and the same municipality are different in its different sections. Whereas twenty years ago it was thought that all that was needed was to construct city "squares" or "parks," it is now becoming recognized that frequently as much space is needed for playgrounds, where the next generation can grow in health and morals.

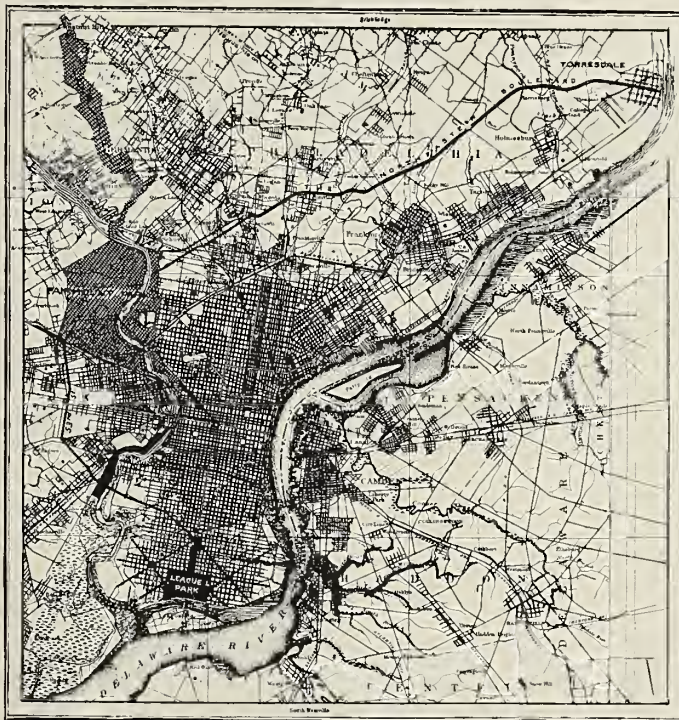
The movement has evolved a clear recognition of the want of foresight that has failed to secure park reservations before the march of city houses had actually encroached upon desirable territory. The great cost of securing open spaces in thickly congested districts has made our communities realize these mistakes keenly, and they are now acting so as to avoid similar errors. Larger spaces are being secured in suburban sections and, in one or two instances, great reservations have been taken, the benefit of which will be felt more at the end of the century than in these first decades.

Along with the

desire to obtain larger parks beyond the built-up areas, there has come a slower recognition of the importance of connecting our parks by broad, tree-lined thoroughfares, for which the name "parkway" seems most appropriate. The execution of such schemes began scarcely ten years ago; and their present development is largely due to the initiative of Boston, whose admirable outer park system, with a river drive here, a beach front there, a wooded reservation or a meadow land, connected by an elaborate system of parkways, is becoming constantly better known, and is affecting other cities more and more. Two or three years later, the authorities of Essex County, New Jersey, began the construction of a park system, and in the last six years have secured three thousand five hundred acres of land at a cost of four million dollars. But not at all commensurate has been the growth of parkway connecting links. This example affords an illustration of the slowness with

which the need of parkways has been recognized.

Cleveland, Harrisburg and Milwaukee are following Boston's lead, and the most notable proposal that has been made, is the system that has been suggested for Washington by the Commission on the Improvement of the District of Columbia. Great attention has been paid to the elaborate park proposed between the Capitol and the White House



GENERAL PLAN OF PHILADELPHIA

*Showing the Proposed Improvements (Prepared expressly for HOUSE AND GARDEN)*

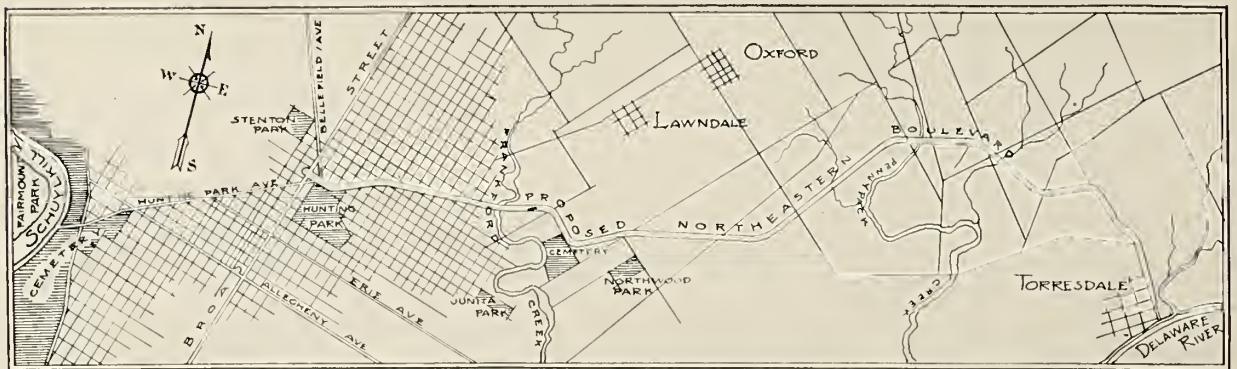


south of Pennsylvania Avenue, but less attention has been paid to the equally admirable system by which new outlying parks and public reservations of differing character will be secured, all connected by a system of parkways completely encircling the city. The interest and attention drawn to Washington and particularly to its plan, has resulted in other cities feeling their want of diagonal avenues or parkways, and this has, perhaps, been felt nowhere more deeply than in the City of Philadelphia. William Penn's plan for this city was excellent in the amount of open space that he provided for. If a proportionate number of squares had been secured in the enlarged city, Philadelphia would now have two hundred and eighty small parks instead of the forty-five that exist today. But Penn did not provide for a single

diagonal thoroughfare. Contrast with this the City of Washington, where from the Capitol, eight diagonal avenues radiate, which with other streets, make it the focus of twelve fine, broad avenues.

The City Parks Association of Philadelphia, organized in 1888 shortly after the beginning of the interest in small parks, issued a special report on the city plan a few months ago, in which the need of diagonals was pointed out. Moreover, for the last two or three years, this organization has been forcibly urging the importance of connecting links between the outlying parks of the city. There are now three or four propositions before the city authorities which are receiving very considerable attention; and in the last month of 1902, a great impetus was given to the proposed parkway projects by the authorization of

THE NORTHEASTERN OR TORRESDALE BOULEVARD



(Prepared expressly for HOUSE AND GARDEN)

An ordinance was passed in December to put upon the city plan a parkway stretching from Broad Street (the principal street of the city) to Torresdale, a suburb on the Delaware River to which the city extends. The thoroughfare is to be three hundred feet wide throughout its entire length of ten miles. It follows a diagonal direction, making a distinct break in the regularity of the grid-iron plan, and combining the advantages of a parkway and a diagonal street. It will, moreover, serve as a connecting link between three isolated parks that have already been secured, and will cross the Pennypack Creek, the banks of which are exceedingly beautiful. It has long been thought that a park reservation of at least a thousand acres should be secured along this stream. Boston's main

park reservation, covering four thousand acres (an area as large as all of Philadelphia's parks put together) is situated eleven miles from the center of Boston, in a straight line. The proposed Pennypack Creek reservation would be but nine miles and a half from the center of Philadelphia.

The Northeastern Parkway will leave Broad Street at a point about four and a half miles north of the City Hall. It will touch the northern boundary of Hunting Park,—the largest pleasure ground in the northern part of the city,—and then turn in a northeasterly direction, following high ground in order to avoid grade crossings at the railroads. It will cross the valley of Frankford Creek, along which a short connecting link will readily bring it into natural





THE PONT DE TOURS ACROSS THE LOIRE, BUILT 1765-77



SUGGESTIONS FOR THE SPANNING OF STREAMS BY THE NORTHEASTERN BOULEVARD, PHILA.  
THE PONT DE JENA AT PARIS





A SUGGESTION FOR THE PHILADELPHIA PARKWAYS

ENTRANCE TO UNTER DEN LINDEN AT BERLIN, FROM THE PLAZA BEFORE THE OPERA HOUSE (Courtesy of The Parkway Association)

*The University*

*The Statue of Frederick II*

*The Emperor's Palace*



relation with Juniata Park, the most beautifully wooded park of Philadelphia, with the exception of Fairmount Park and the Wissahickon Drive. The course of the proposed avenue then brings it to a focal point near one of the large manufacturing districts of Philadelphia, called Frankford. From this point several roads already diverge in different directions, and the new parkway will thus make the point a greater focus than ever. Close by is Northwood Park, which may be extended to and along the parkway as far as the above focus, thus providing a playground for the thousands of workmen employed in Frankford. The parkway will continue in the same general direction until it reaches the limits of the city marked by Torresdale.

Two of the very few diagonal streets that have, in one way or another, appeared upon the city plan, end at or near Broad Street within a few blocks of Hunting Park. (See diagram.) Both are now to be extended. One runs southwesterly, so that it is practically a continuation of the new parkway, and the two together form a great diagonal stretching from the Schuylkill River Drive of Fairmount Park across the whole northern portion of the city to the northeastern limits. The other diagonal runs northwesterly to Germantown, the largest of Philadelphia's suburbs, and passes on its way within a block of one of the largest city squares. A movement is on foot to secure the widening of this diagonal to two or three hundred feet, so that it may be worthy the name of a parkway also. Hunting Park itself,—now the most crowded one in the city,—will probably be extended northward of the new parkway, and perhaps westerly to Broad Street. It would thus constitute a large pleasure-ground at the intersection of important boulevards.

It will be readily seen that the intersection of these diagonals is exceptionally well suited for monumental decoration. It is somewhat more than a block east of the point where the new parkway begins at Broad Street. On the west side of that street a semicircular space is to be laid out in the manner of the circular parks of Washington, making the center of the street another ideal location for a monument. With these two fine sites so close to each other, the space between them seems to invite elaborate architectural treatment.

With a width of three hundred feet it is evident that a genuine park road can be made. A carriage drive, fifty feet wide; on one side, and an automobile road of the same width on the other, would undoubtedly provide more than enough for the demands of travel. The Wissahickon Drive, which is the most beautiful drive near any great city in the world, is but thirty feet wide. Thirty feet in the center of the new boulevard will probably be needed for a proposed electric road, and fifteen feet on each side will be required for the footways. There will thus be left one hundred and forty feet for dividing these sections by plots of trees and grass. Ten feet on each side of the footways would afford beautiful sidewalks, leaving fifty feet to separate each of the roadways from the electric line.

It has been suggested that the street railway on the boulevard be placed in an open cut below the street level, and that along the sides of the car tracks sunken gardens be constructed. But the cost of such gardens and of the retaining walls must be very great, so great indeed that serious consideration of the plan seems to be prohibited. It is true that the depression of the tracks would secure quicker transit and remove the risk of accidents at street crossings; but while these reasons would be compelling for ordinary thoroughfares, in the case of such a parkway as this, an entirely different consideration must control. As passengers go to such a thoroughfare to see and enjoy the beauty of it, it follows that a depressed road is out of the question. An elevated track, no matter how much were done to hide it, would necessarily mar the beauty of the parkway so seriously as to make the construction of the thoroughfare seem useless. But, in my opinion, it is of the greatest importance that an electric road of some kind be built, because it is the only means by which poor people can see and enjoy the whole length of the improvement. Trolley wires and poles are undesirable and unnecessary. The current can be carried underground by two or three devices, and one of them should be used. In addition, the ground between the tracks should be planted with grass, as has been done so successfully on boulevards in other cities, for instance between Boston and Brookline.





AN ENTRANCE TO FAIRMOUNT PARK

DESIGNED BY ALFRED M. GITHENS IN A UNIVERSITY OF PENNSYLVANIA SCHOLARSHIP COMPETITION  
*An approach to the pleasure ground from an avenue leading directly from the City Hall*



THE FAIRMOUNT PARK BOULEVARD

What has been accomplished must ever be greater than what is proposed; and for that reason the ordinance placing on the plan the parkway just described is more noteworthy than the ordinance for an approach to Fairmount Park from the City Hall, but for that reason only. Most important of all the parkway plans that Philadelphia is considering, or, indeed, can ever consider, is the one for bringing Fairmount Park to the very center of the city by means of a park road three hundred feet wide for somewhat more than half its length and a hundred feet for the remainder. The total length would be about a mile. The route lies straight from the City Hall to the Fairmount Reservoir, except that it makes a detour around Logan Square.

It is proposed that the reservoir be filled in and given up as a site for a public art gallery. Opposite the City Hall, at the entrance to the boulevard, it is proposed that a plaza be constructed and that a central public library be erected on its north side, thus providing two municipal improvements at the beginning and ending of the avenue. One of the branch libraries, the money for the erection of which has been generously donated by Mr. Andrew Carnegie, will doubtless find a frontage on the boulevard at the entrance to the Park, possibly opposite the Art Gallery. This boulevard traverses an area completely built up; and for that reason, and that reason only, it has not been constructed before this time. But while the cost will be comparatively great, it will open up a quarter of the city which has been hitherto extremely slow to advance.

The diagonal feature promises the greatest benefit in the way of utility. At present to go from the center of the city northeasterly, northwesterly, southwesterly or southeasterly, it is necessary to run one's latitude and longitude separately. One cannot go directly, but must take two sides of a right-angle triangle instead of the hypotenuse. If this diagonal is constructed, it will correct the original plan of the city for one quarter of its area; and more important still, will form a precedent for securing another diagonal, in the form of a business street extending from the City

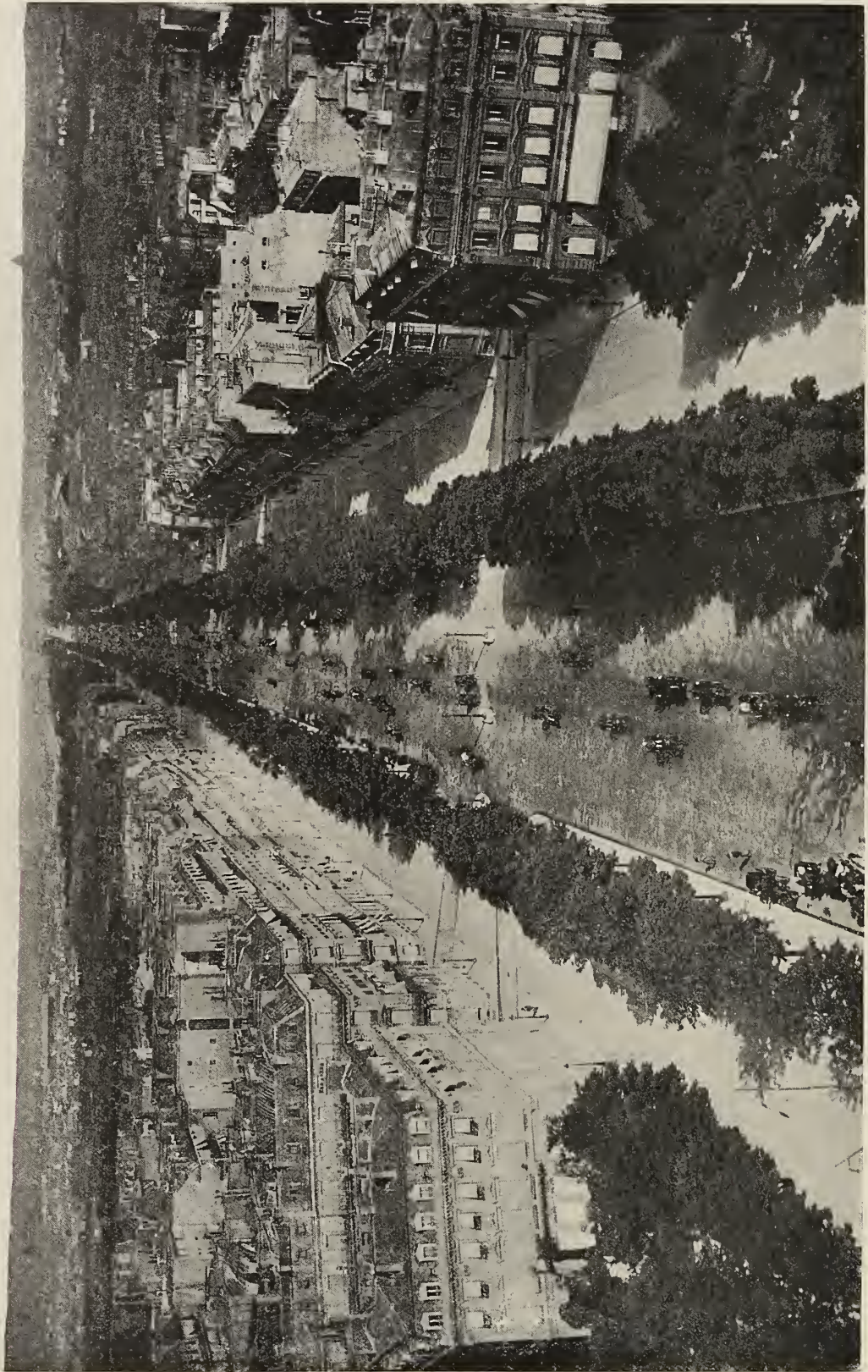
Hall to the great manufacturing industries along the Delaware River front. In the estimation of the writer, the latter would be the vastest improvement of its plan from a purely business standpoint that the City of Philadelphia could secure.

It has been shown conclusively by The City Parks Association that the resulting increased valuation of the neighboring properties would more than pay the interest on the first outlay for constructing the Fairmount Park Boulevard. The movement has been fostered by "The Parkway Association," comprising the foremost men of Philadelphia, and is heartily backed by the T-square Club, The City Parks Association and other organizations having the utility and beauty of the city at heart. The Fairmount Park Art Association, one of the first organizations in the United States formed for the purpose of decorating its native city, gave up its last annual meeting to a discussion of the project. On that occasion a superb brochure, edited by Albert Kelsey and published by The Parkway Association was distributed. It contained many illustrations of what Paris, London, Palermo, Berlin, Windsor, the City of Mexico, Buffalo, Hamburg, and other cities have done in the way of civic adornment by means of park roads, and particularly the *approaches* they have made to their principal pleasure grounds. It is the finest campaign document that has ever been presented on this or any other similar project. Several of its illustrations we have been kindly permitted to reproduce here.

Slow though Philadelphia may be, it cannot be doubted that in ten years the section through which the Fairmount Park Boulevard is to run, will find itself completely rebuilt, and there will be a lasting monument to the wisdom of the men, organizations and city government that secured its construction. It is believed that the agitation thus started will result, next month, in the authorization of this long desired improvement. In the July, 1902, number of this magazine an illustrated commentary upon the various plans for it was published, written by Mr. Herbert C. Wise, and the reader is referred to that article for a more extended discussion.



*Proposed Improvements in Philadelphia's City Plan*



A SUGGESTION FOR THE PHILADELPHIA PARKWAYS  
THE AVENUE DES CHAMPS ÉLYSÉES LEADING TO THE BOIS DE BOULOGNE, PARIS  
*Courtesy of The Parkway Association*



## THE SOUTH PHILADELPHIA PARKWAYS

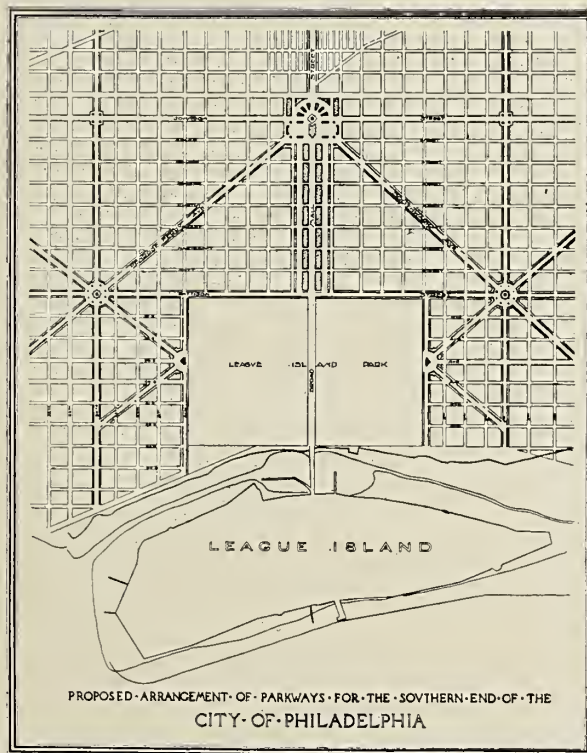
The pamphlet upon the city plan, published by the City Parks Association, has already been referred to. Easily the most notable proposal it contained was a capital plan prepared by Mr. Frank Miles Day for the improvement of South Philadelphia, beginning at the verge of the present built-up area. League Island Park is the largest park of Philadelphia, after Fairmount Park, and covers three hundred acres, nearly square in form. Immediately south of it, is League Island itself, where the United States Navy Yard is situated. Solid rows of houses have extended along South Broad Street, the natural approach to both Park and Navy Yard, as far as a street running east and west, nine blocks north of the beginning of the Park. At that street the plan under discussion begins. A square plaza taking in four city blocks is first provided for, and then comes a somewhat narrower reservation on each side of Broad Street, continuing to League Island Park. The central point of the plaza is the intersection of Broad and Johnson Streets, from which point a diagonal street runs southeasterly to the Delaware River. This is already on the city plan and Mr. Day's scheme merely requires its widening. A square or two north of this point was formerly a crooked street which crossed Broad Street and ran in a generally southwesterly direction to and across the Schuylkill River. By straightening this street, it is brought to the same intersection of Broad and Johnson Streets. From that point again a further diagonal has been added to the layout, running northwesterly, and passing within a square of Girard Park, a portion of the farm of

the famous philanthropist. This diagonal continues to the Schuylkill River, which it crosses on the line of the northern boundary of Bartram's Garden, a park that preserves the house and grounds of one of the most remarkable travelers and horticulturists of the eighteenth century. By a plan already confirmed by the city authorities, access is gained to one of the principal streets of West Philadelphia, which passes Black Oak Woods, and a mile or so beyond the latter, reaches Fairmount Park. It will thus be seen that this boulevard joins the principal land park of the city with what will some day, not very distant, be a great water park, and passes three other inland parks on the way. This plan, therefore, combines the advantages of diagonal streets, parkways and park connecting links.

It will be noted in the illustration here that the plan is a formal one. To those not familiar with the ground, it may appear that the natural contours could not have been consulted. But the whole district of South Philadelphia is low, flat land, and consequently lends itself admirably to a formal, architectural treatment. A strong feature

of this plan, as of nearly all the projects The City Parks Association has published, is that it concerns ground not yet built upon. The actually built-up area of the city has been ascertained by the officers of that Association in a most painstaking way; no less than by following afoot the zigzag line of buildings around the whole city from the river front on the north to the river front on the south.

This plan of Mr. Day's provides an ideal site at the



MR. FRANK MILES DAY'S PLAN



*Proposed Improvements in Philadelphia's City Plan*



A SUGGESTION FOR THE WEST BANK OF THE SCHUYLKILL, PHILADELPHIA  
THE PLACE RASPAIL, THE PONT DE LA GUILLOTIERE, AND OTHER BRIDGES ACROSS THE RHONE AT LYONS



intersection of Broad and Johnson Streets for the erection of the Soldiers' and Sailors' Monument. In the May, 1902, issue of this magazine, an illustrated article was published showing competitive designs for that memorial. The accepted one, by Messrs. Lord and Hewlett of New York, consists of a straight shaft two hundred and fifty feet in height. If this is erected at the intersection above spoken of, the broad plaza around it will permit fine views of it from all directions, and, moreover, and most important, it can be seen, as one approaches the plaza, from seven different directions. No such site is offered anywhere else in Philadelphia, not even by the two boulevards already spoken of. It has been proposed that the monument be located in Logan Square, either on the line of the Fairmount Park Boulevard, or slightly off its center. That this position is very undesirable for the monument designed, will be evident when it is remembered that its principal feature is commanding height; and it would be completely dwarfed by the loftier tower of the City Hall, but a half-mile distant. If it is

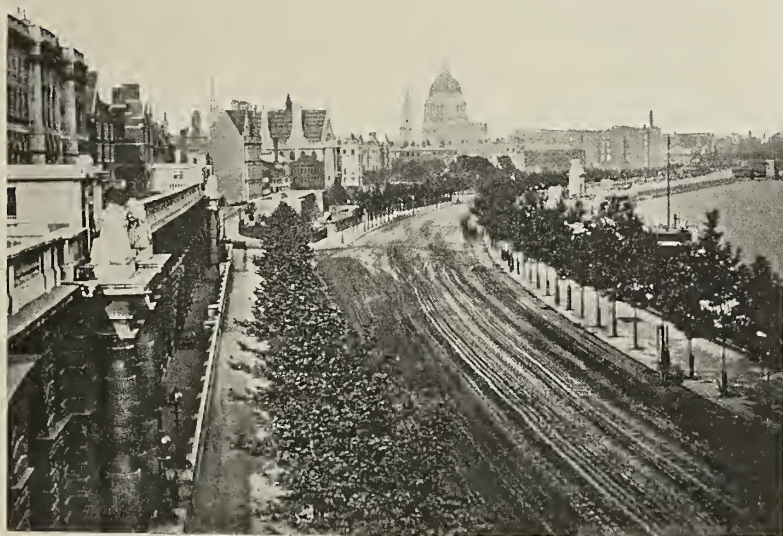
located on the site afforded by Mr. Day's plan, it will be five times farther away from the City Hall than Logan Square,—far enough to avoid comparison. It will form a fitting end to South Broad Street and a suitable entrance to this parkway system.



VICTORIA EMBANKMENT GARDENS, LONDON

This location, also, is peculiarly appropriate because of the nearness of League Island Navy Yard, where sailors and marines on duty will be reminded of the race of men whose places they now fill. The United States Naval Home is also in South Philadelphia, though farther away than the Navy Yard. It is evident that in the section of the city where the sailors are, should be the site for a monument to the bravery of the men who previously wore the uniform of the United States.

This scheme for a section of the city plan has been adopted already to a slight extent. South Broad Street is now one hundred feet wide, and an ordinance has been passed making it one hundred and sixty feet wide, divided into sections by three rows of trees and grass. This does not approach the possibilities of the mall, suggested by Mr. Day; but when it is remembered that at the present time Philadelphia



THE THAMES EMBANKMENT, LONDON



has not actually a single street laid out in such a way, it will be seen that the departure is distinct. An ordinance to enable the Bureau of Surveys to adopt

the whole of Mr. Day's plan has been enthusiastically recommended by the Board of Surveys and is now awaiting councilmanic action.

#### THE WEST BANK OF THE SCHUYLKILL



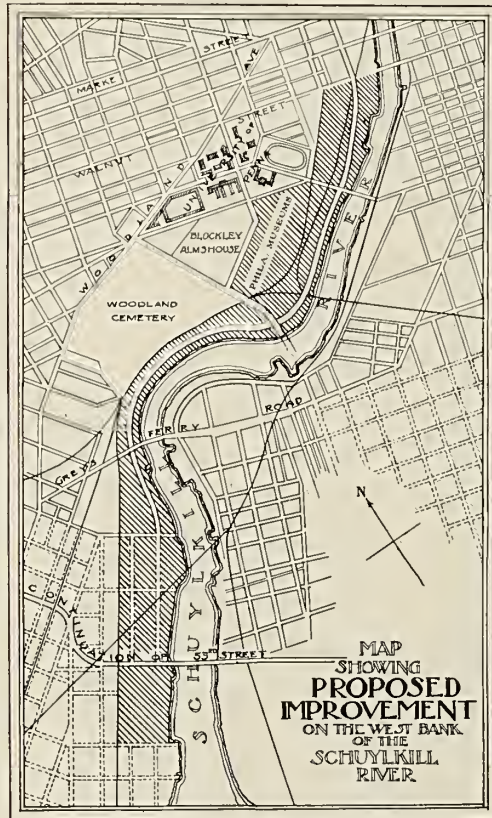
THE WEST BANK OF THE SCHUYLKILL BELOW WALNUT STREET, AS IT APPEARS TO-DAY

While the three plans already discussed are occupying most prominently, the attention of the authorities and the public, there has been an undemonstrative agitation going on for a number of years concerning the possibility of reclaiming a portion, and preserving the remainder, of the west bank of the Schuylkill River south of Walnut Street. Two portions have already been taken for park purposes, of which Bartram's Garden is the most southerly.

South of Walnut Street, for a distance somewhat less than half a mile, no great obstacle to the realization of the plan is presented. There are three or four marble or lumber yards there, which take up about three-fourths of the bank, the remaining quarter being completely unoccupied. A

railroad skirts a large extent of the bank, but it does not come very close to the edge for about a mile south of Walnut Street. Consequently the only expense involved would be that of condemnation or purchase of the land and constructing the roadway with an approach from Walnut Street bridge.

The next portion to be considered presents the least difficulty of all, because it has already been set aside for a museum and public park. It extends somewhat more than half a mile. An illustration presented herewith shows a plan for its improvement prepared in 1898 by Messrs. Olmsted. On account of changes during the last two or three years, slight alterations will have to be made, but



*Prepared expressly for HOUSE AND GARDEN*



their general plan can easily be adopted, thus carrying the river drive altogether a mile toward Bartram's Garden.

The third division for consideration would naturally be that between the end of this section covered by the Olmsted plan and Gray's Ferry Bridge; but I prefer to direct attention first to the ease with which Bartram's Garden could be extended northward along the bank of the Schuylkill between the railroad and the river, here over a block distant from each other, to Gray's Ferry Road. The ground is quite open and high, and if purchased or condemned for park purposes, a road could readily be constructed along the river.

Along the five-eighths of a mile between Gray's Ferry Bridge and the ground mapped out by the Olmsteds the greatest difficulty is

confronted. The railroad with three or four tracks runs along the brink of the Schuylkill, leaving no space whatever to lay out any sort of a street. Prof. Leslie W. Miller has suggested the example of London, which, indeed, has given a precedent for solving this problem. Along the north bank of the Thames a portion of the underground railroad had been constructed with various outlets for the smoke, and there was no room between it and the river for a park driveway. The similarity of the two problems is self-evident. London dug out the ground and the ugly mud banks on the south side of the Thames, and used the material to fill up the mud banks on the north side, building a great retaining wall, and so created what is now one of the most distinguished features of London, the Victoria Embankment. The Albert and Chelsea

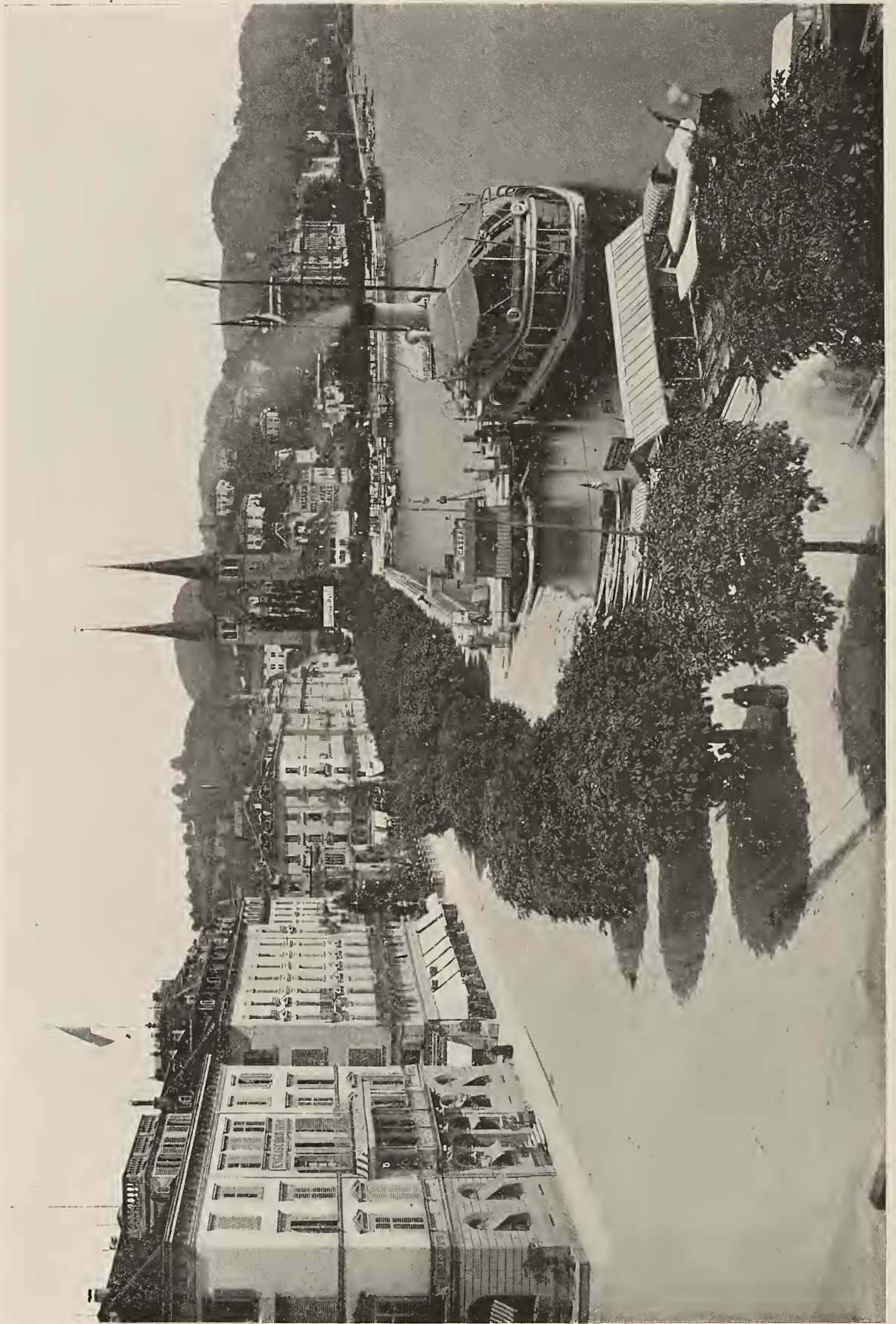


MESSRS. OLMSTED BROS.' PLAN FOR THE GARDENS OF THE PHILADELPHIA MUSEUMS



NEW YORK  
UNION  
GOOPER

*Proposed Improvements in Philadelphia's City Plan*



LUCERNE

*The Schwanen-Platz*

*The Schaeferhof Quai*

*A SUGGESTION FOR THE WEST BANK OF THE SCHUYLKILL, PHILADELPHIA*  
*The Quai National*



Embankments were likewise secured, the total length of river drive thus obtained being four and one-half miles. Mr. G. L. Gomme, Statistical Officer of the London County Council, gives the entire cost as \$11,912,553.

With this example before us, Philadelphia's problem on the west bank of the Schuylkill north of Grays' Ferry Bridge is solved. The east or southeast bank of the Schuylkill is unoccupied for a fair distance away from the water. The river at this point makes a bend, and the cutting away of

had to construct its entire four and a half miles of embankment by encroaching on the river, Philadelphia will have to do so for but five-eighths of a mile. It is to be noted also that this driveway joins the proposed South Philadelphia parkways where one of the latter crosses the Schuylkill. The river will soon mark the centre of population, particularly of the homes of the people—as West Philadelphia is a rapidly-growing residence district. East of the Schuylkill, residences are gradually surrendering to business demands.



BARTRAM'S GARDEN ON THE WEST BANK OF THE SCHUYLKILL, PHILADELPHIA

the southeast bank will considerably straighten it. The change in channel will leave the north or northeastern side to be filled up by the dredged material, excavated from the other side, and fully enough ground can be reclaimed to make a river drive as wide as the London embankments. The railroad can be effectually hidden by raised earth banks, planted with trees and shrubbery.

Thus a parkway and river drive will lead to Bartram's Garden from Walnut Street, a distance of about two miles. While London

The advocates of the Philadelphia improvements realize that they are planning not only for their own, but for the coming generations. And for that great multitude, computed at over three millions by the middle of this century, civic beauty and ease of access to all parts of the city must be combined with playgrounds, and, not only filtered water, but, as a member of the Board of Surveys has put it, "filtered air." Philadelphians have built a great city, but are building a far greater one.



THROUGHOUT the gleaming pages of "Gardens Old and New" are fourscore gardens of England, illustrating the formal and informal, the landscape and naturalistic persuasion of English designers. Old gardens here appear as neighbors to new places laid out by Mr. Lutyens, Miss Jekyll and others. The book is a welcome sequel to a volume of the same title and form, which appeared two years ago. The material consists of the garden articles of the

of garden illustration. And yet a comparison between this volume and the former one, if not betraying signs of the end of the supply, undoubtedly foretells a *difference* in the character of the supply. The illustrations are technically superb, and represent, perhaps, the perfection of the half-tone process. This is largely due to the quality of the photographs, and their quality in turn to the perseverance of Mr. Latham, who has a reputation for waiting indefinitely until



THE DRAGON FOUNTAIN STAIRWAY AT BROKENHURST. From "Gardens Old and New"

"old and new" series which have appeared in English *Country Life*. The great number of English gardens which that weekly has published, the fact that Mr. Latham, its photographer, has supplied it with material for several years ahead, and the garden views which England offers to amateurs and travelers would indicate an inexhaustible mine

<sup>1</sup>Gardens Old and New, edited by John Leyland. 284 pp., quarto, with many half-tone illustrations. London, George Newnes, Ltd., 1903. New York, Charles Scribner's Sons. Price, \$12.00, net.

light and weather make the right conditions. As to the subject matter, between the scenes of scarcely modified nature on the one hand, and on the other the views containing architecture alone, the present volume illustrates less success than its predecessor in the conjunction of horticulture and architecture, from the point of view of garden design. The book, however, does not aim at presenting the technical side of garden-craft. It presents it pictorially only, and it does that excellently.









THE CLUB HOUSE AND LAWNS OF THE BALTIMORE COUNTRY CLUB  
AT ROLAND PARK



COOPER  
UNIVERSITY  
LIBRARY

# House & Garden

Vol. III

APRIL, 1903

No. 4

## ROLAND PARK BALTIMORE COUNTY, MARYLAND A REPRESENTATIVE AMERICAN SUBURB

By WALDON FAWCETT

*Photographs by Charles T. Walter*



THE FRONT LAWN OF THE CLUB HOUSE

IT may be questioned whether there is at the present time manifest on the part of practically the whole American people a characteristic more dominant than the growing fondness for country life,—and more particularly, for its substitute of convenience, suburban life. This disposition to form a closer acquaintance with nature is not a fad, outgrown from sudden fancy, but a well-defined taste which has been gradual in growth and development. Many factors

have exerted an influence in bringing it about. Prominent among these is the taste for athletics and particularly outdoor sports which has lately taken possession of American men and women. Impelled by a desire to indulge in golf, horse-back riding and other diversions under the best possible conditions, the devotees of athleticism have joyfully turned to the idea of habitations adjacent to their chosen theatres of action. Finally, another contributor to this crusade





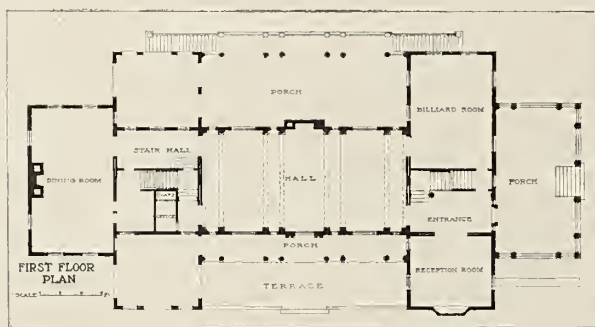
THE MAIN HALL OF THE CLUB HOUSE

is found in the increasing disposition on the part of American men of affairs to grant themselves more respites from business cares than was formerly their wont,—if not a lengthier actual holiday, at least more protracted intervals for the enjoyment of home comforts before and after their daily office hours.

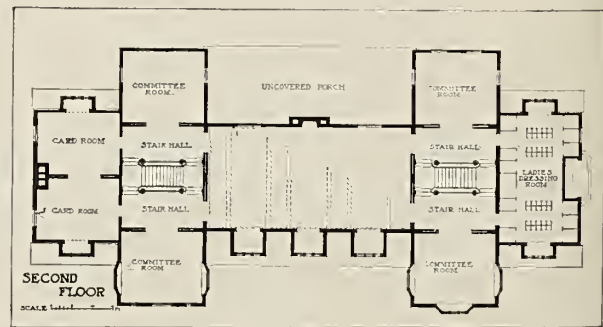
For the very large proportion of our urban population who must keep more or less closely in touch with city affairs and who could not, therefore, even if they wished, become participants in country life in its elementary form, suburban residence not only affords an admirable substitute, but actually possesses innumerable advantages over the

greater isolation of rural existence. Particularly to dwellers in our largest cities where the congestion and the resultant price of real estate render practically prohibitive the luxury of a detached house does the pleasant suburb, with its individual miniature estates, its trees and flowers and lawns, appeal with potency.

The present day enthusiasm is but the fruit of a growing appreciation of the joys and benefits of suburban residence which has extended back over many years. Many circumstances delayed for a time, however, the realization of the ambitions of the earlier advocates of this pleasurable form of existence. For one thing, lack of transportation



First Floor

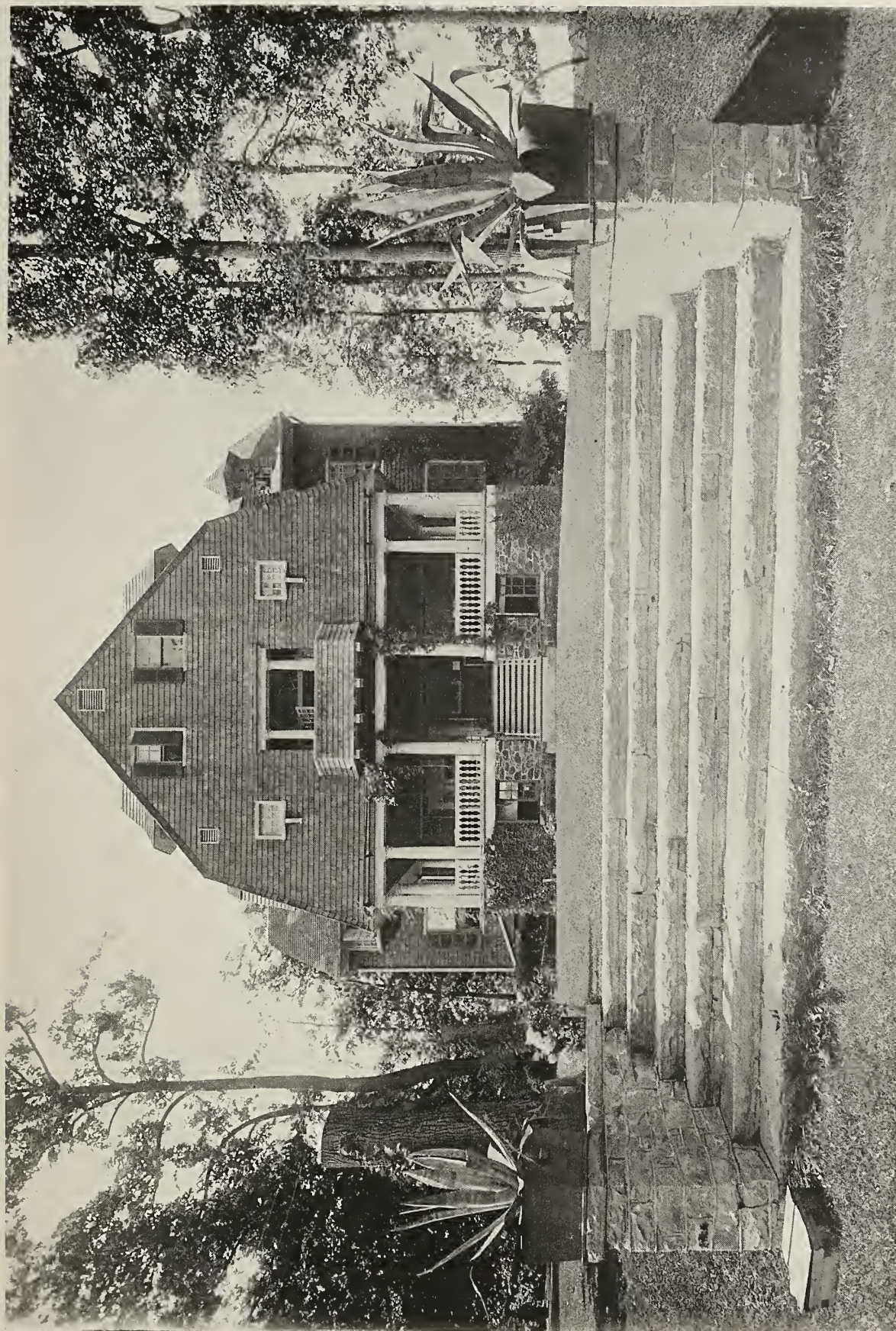


Second Floor

PLANS OF THE CLUB HOUSE  
Designed by Messrs. Wyatt and Nölting



COOPER  
BUILDING  
NEW YORK



THE NORTH END OF THE CLUB HOUSE  
*Designed by Messrs. Wyatt & Nalting*





THE BALTIMORE COUNTRY SCHOOL FOR GIRLS

*Designed by Messrs. Wyatt & Nöling*

facilities in many localities denied the delights of the suburbs to all save those persons who were not only in a position to maintain private stables, but could also afford the expenditure of time necessary for leisurely conveyance to and from the adjacent city. In this state of affairs is found the secret of the marvellous growth which has attended suburban communities in general following the tremendous extension of inter-urban electric lines during recent years.

There is still another influential factor which has added many recruits to the ranks of discrimi-

nating and, we might almost say, luxury-loving suburbanites. This is the providing in approved modern communities of practically all the conveniences to be found in the most complete city home. The bugbear of inadequate lighting, water and sewerage

facilities, with the installation of costly private plants as the only alternative, deterred many persons from embracing the faith of the suburbanites at the outset; but now all of these obstacles have been removed, and the resident of an up-to-date suburb has the advantage of electric light, bountiful water



DORMITORY OF THE GIRLS' SCHOOL

*Designed by Messrs. Wyatt & Nöling*





THE SUN PARLOR OF THE GIRLS' DORMITORY



THE HALLWAY OF THE GIRLS' DORMITORY



[illegible]

A black and white photograph of a large, two-story wooden house with a gambrel roof and multiple dormers. The house has a porch on the left and a smaller porch on the right. A young tree stands in the foreground, and a path leads to the entrance. The house is surrounded by a lawn and some shrubs.

poration which has fostered its development. Indeed, stipulations enforcing such protection are embodied in every deed for land within the confines of the tract. Roland Park is situated only four miles from the business center of Baltimore,—the distance being covered by electric car in thirty minutes,—and one of the secrets of its rapid growth

PLAT NO 2  
OF  
ROLAND PARK.  
Baltimore, Md.  
Scale 1 inch = 100 feet

ROLAND PARK, BALTIMORE, MD.

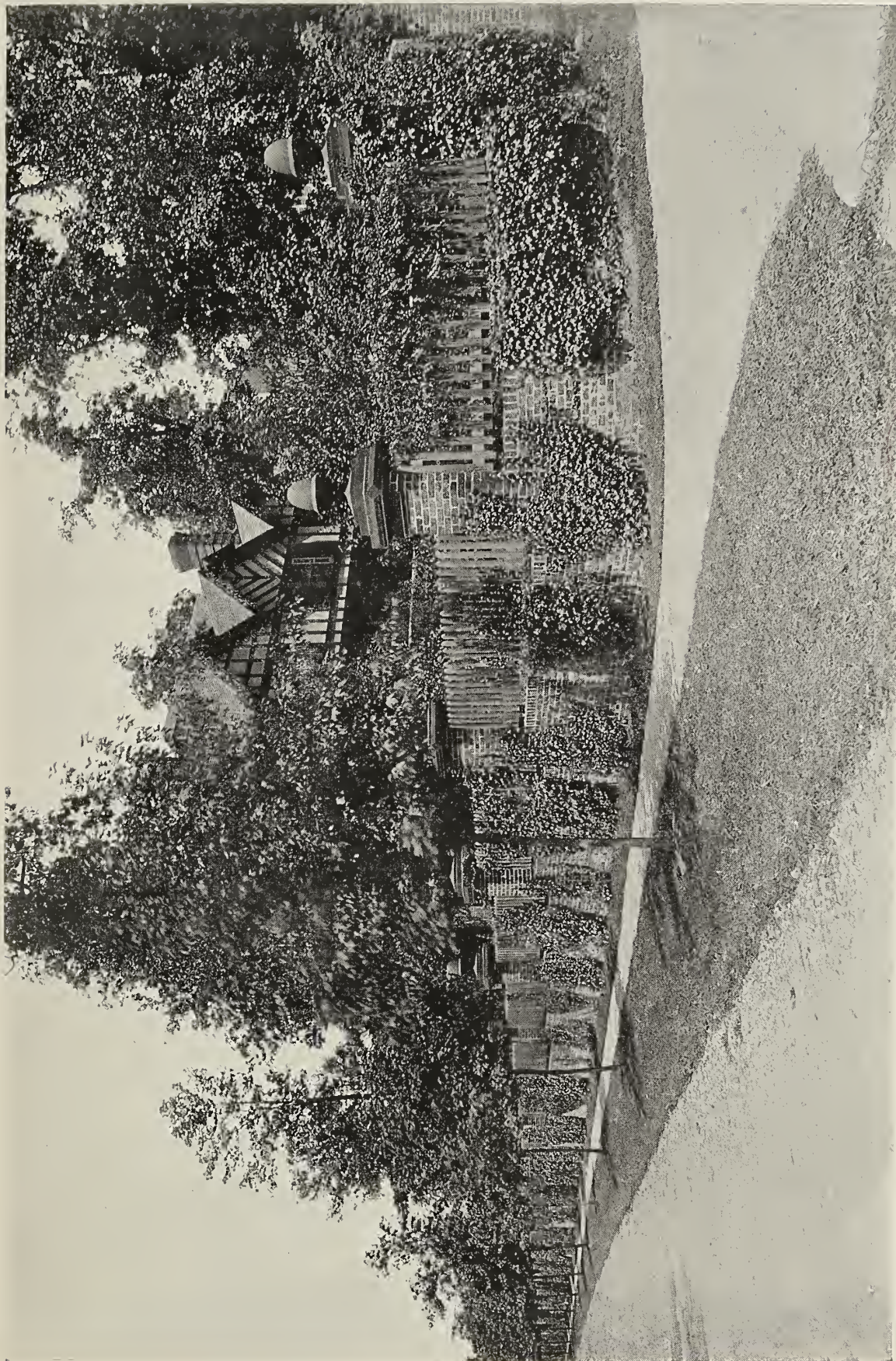
1 inch = 100 feet

TO LANE ROAD

The conditions which have been portrayed are not merely those of a single ideal community, but are existent in the semi-rural abiding places that hedge about our leading American cities. Thoroughly representative of the possibilities of twentieth century achievement in this fruitful field is the locality known as Roland Park, situated at the northern limits of the city of Baltimore and forming in many respects a well-nigh ideal residential suburb. Although situated directly in the line of the most rapid growth of the Monumental City, Roland Park is, nevertheless, protected from the encroachments of business and manufacturing and the inroads of other unwelcome interests by means of rigid restrictions imposed by the cor-

The history of Roland Park dates from the autumn of 1891, when a company organized with a capital of one million dollars and





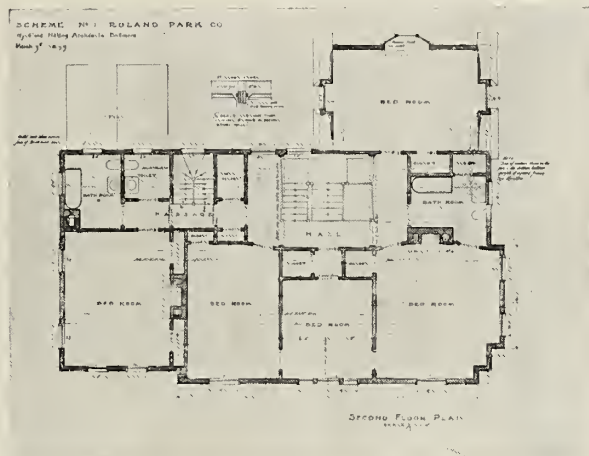
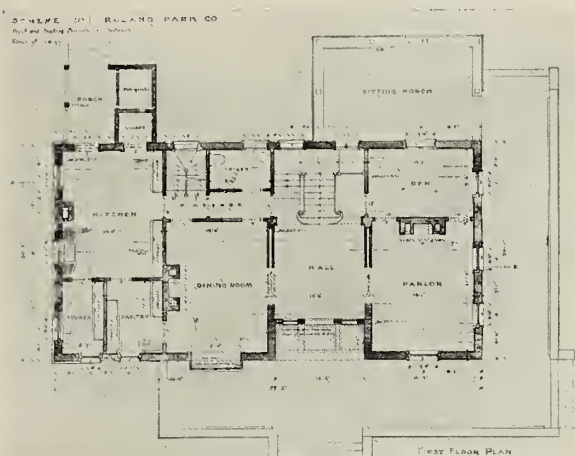
A TYPICAL ROAD OF ROLAND PARK  
*Showing attractive planting of grass, trees and vines*





THE RESIDENCE OF W. L. MARBURY, ESQ.  
ROLAND AVENUE  
*Designed by Messrs. Wyatt & Noring*





First Floor

PLANS OF RESIDENCE OF W. L. MARBURY, ESQ.

*Designed by Messrs. Wyatt and Nölting*

Second Floor

financed largely by English capital purchased, at a cost of upward of half a million dollars, two tracts of land aggregating about five hundred and fifty acres. The pioneers in the movement were fortunate and far-sighted enough to secure land a considerable portion of which was rather heavily wooded. The topography of the park is particularly attractive, the location being high and the land gently rolling, while the soil is coarse and

gravelly with some clay, but for the most part it is a rocky formation which contributes to the stability of many admirable attainments in landscape architecture.

The system of improvements carried out at Roland Park was most extensive, and it affords a valuable criterion of the possibilities and necessities in the evolution of such a community. At the outset nearly one-fourth of the original area of the park was sacrificed



THE RESIDENCE OF MRS. ELEANOR BRANNAN

*Designed by Messrs. Wyatt & Nölting*





THE RESIDENCE OF RALPH ROBINSON, ESQ.

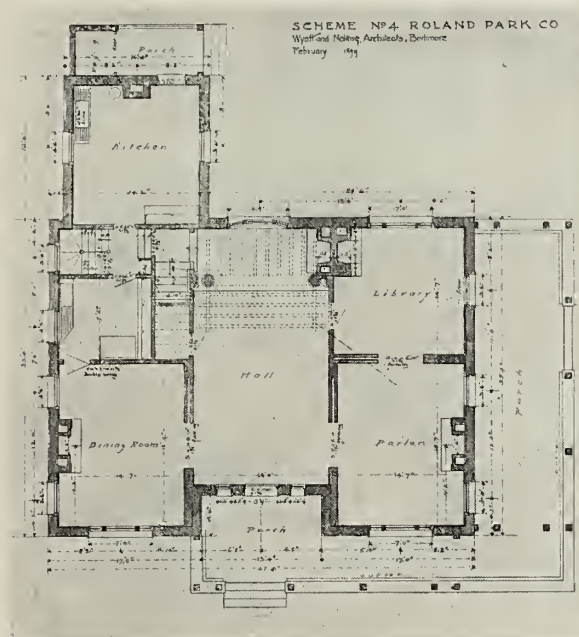
CLUB ROAD

to roadways and lanes and some idea of the magnitude of this portion of the work may be gained from the fact that over \$76,000 was expended in grading and half as much again in providing granolithic sidewalks, stone gutters and underdrains. However, every effort was made to afford compensation for the slight impairment of the natural beauty of the place necessitated by these operations, and the development company expended large sums in planting thousands of trees and shrubs on the various roadways. The wisdom of this policy is now strikingly exemplified by the appearance of the principal thoroughfare known as Roland Avenue. In the center of this highway are located the double tracks of the electric railway system, but the steel tracks have been so enclosed

between privet hedges that the avenue has been robbed of little of its symmetry and beauty.

The promoters of Roland Park appreciated the importance of the social phase of any newly-founded high-class community of this kind and they sought its development by means of a plan which, in one form or another, has been tried elsewhere in America, but assuredly never more successfully than here. Broadly speaking the prime movers in the park project fostered the formation of the Baltimore Country Club and the inauguration of the varied activities which now make it a social center. The development company, acting virtually upon its own responsibility, built at a cost of \$40,000 a thoroughly artistic country club house; and this speedily





First Floor

## PLANS OF RESIDENCE OF RALPH ROBINSON, ESQ.

Designed by Messrs. Wyatt &amp; Nöling



Second Floor

exerted a most appreciable influence upon the growth of the suburban community of which it constituted so unique an adjunct. Eventually the club house, together with twenty acres of land, was sold outright to the club, and the latter organization leased in addition one hundred and five acres for use as a golf course. The membership of the club is not, of course, restricted to residents of Roland Park, but includes many well known Baltimoreans. There is noticeable however, a decided tendency on the part of persons, who become deeply engrossed in golf or other club diversions, to remove permanently to Roland Park in order to turn to pleasurable account every spare moment of their time.

Aside from the tract sold to the country club, the entire one hundred and fifty acres of the Roland Park territory, which have thus far been disposed of, have been sold to individuals for residential sites. At the outset, it was the supposition that lots with a frontage of fifty feet, and running back a depth of from one hundred and sixty-five to one hundred and ninety feet, would meet the requirements of most of the householders who would seek homes in the park; but it was speedily discovered that in most cases a frontage of seventy-five feet was desired, and a majority of the lots have the latter

width, with a depth as above given. Perhaps no better evidence could be given of the character of the improvements made by the property holders than is found in the fact that the two hundred and twenty-five houses which have been erected represent, with the land they occupy, an outlay of approximately two million dollars. Despite the select character of the residents and the uniformly creditable character of the houses, there has been no effort to exclude from the community persons of moderate means. On the other hand, the development company has sought to aid the homeseeker of modest resources.

In pursuit of this policy the company has had erected, primarily upon its own responsibility and under the supervision of its own officials, more than two-thirds of all the dwellings in the park. This move involved an aggregate expenditure of nearly eight hundred and fifty thousand dollars. A number of these cottages were constructed as an investment; but in a majority of cases, the residences were built to meet the requirements of assured purchasers. In the administration of affairs at Roland Park, the same general business policy has obtained without variation since the inception of the project. No options or preferences have been given





THE RESIDENCE OF ALLAN McSHERRY, ESQ.

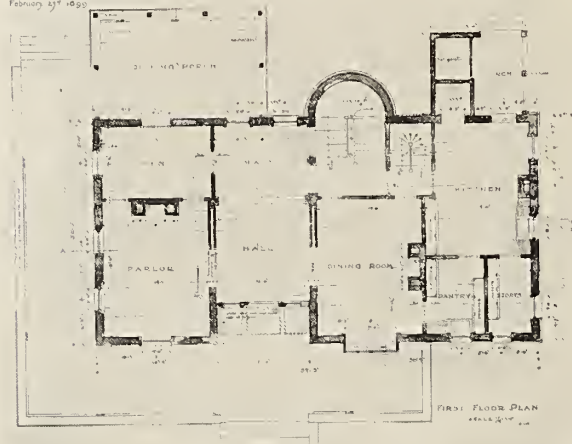
CLUB ROAD AND ROLAND AVENUE

to individuals, and the company has freely offered to mortgage property on the easy payment system of rebate on the principal.

The general supervision and jurisdiction which the development company has always exercised in Roland Park in the interest of artistic achievement in every direction has in

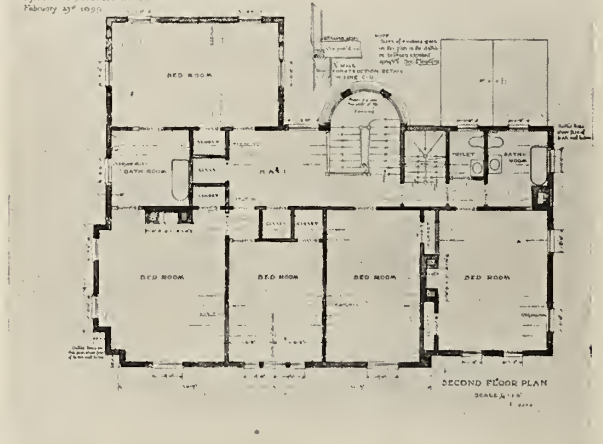
no wise proven more beneficial than in its influence upon the general appearance of the thoroughfares of the park. The streets or roadways,—for none of them are paved, thus contributing to quietude,—range from forty to sixty feet in width, and the lots run back to twenty foot lanes which, it will be under-

SCHEME NO. 2 ROLAND PARK  
Wyatt and Nöling Architects, Baltimore  
February 27<sup>th</sup> 1900



First Floor

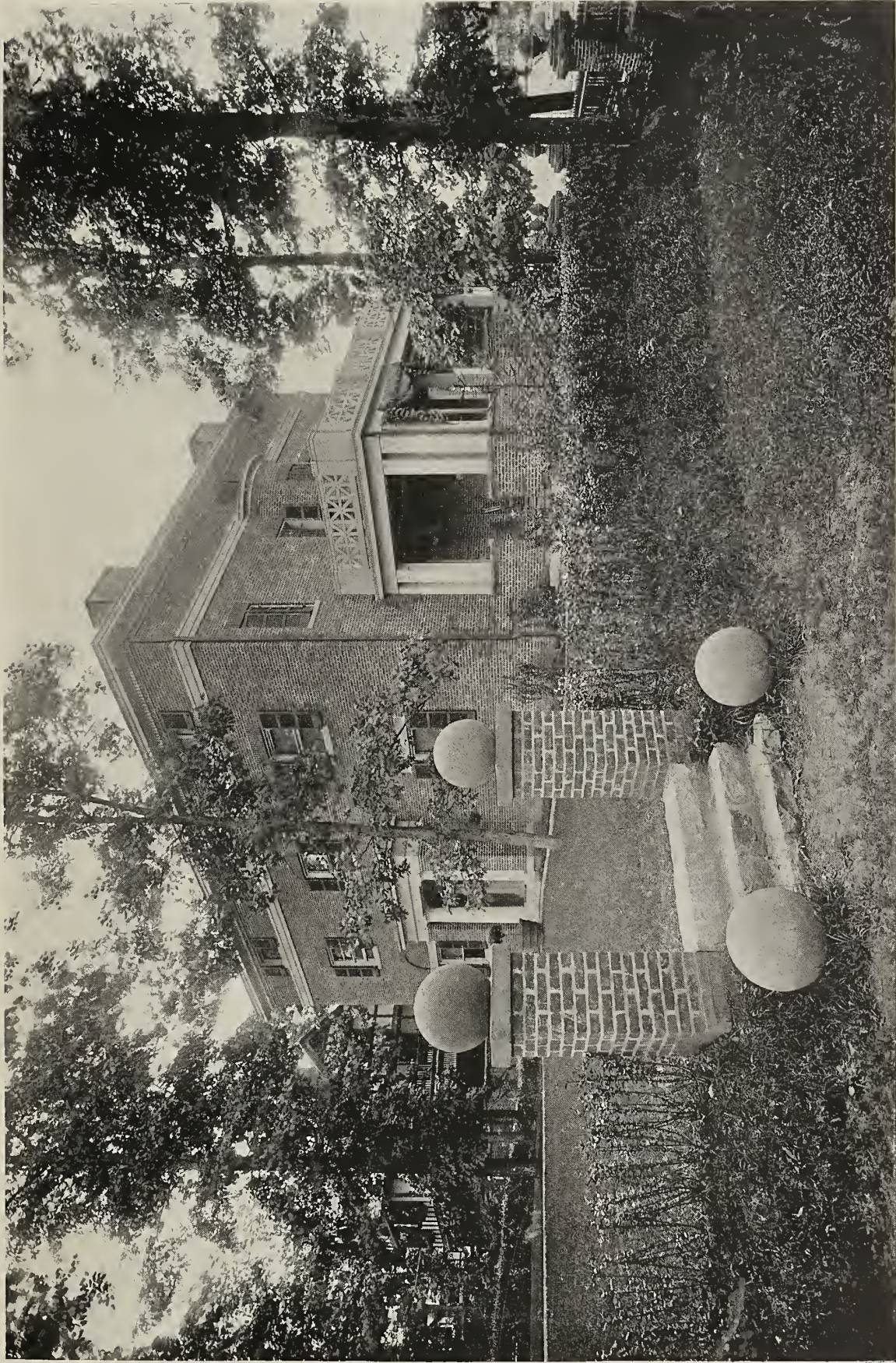
SCHEME NO. 2 ROLAND PARK  
Wyatt and Nöling Architects, Baltimore  
February 27<sup>th</sup> 1900



Second Floor

PLANS OF THE RESIDENCE OF ALLAN McSHERRY, ESQ.  
Designed by Messrs. Wyatt and Nöling





THE RESIDENCE OF J. B. NOEL WYATT, ESQ.  
*Designed by the Owner*







THE REAR OF MR. WYATT'S RESIDENCE

stood, serve the purpose of alleys. Before each property is a twelve foot parkway, included in which is the sidewalk, ranging from three and one-half to five feet in width. As has been explained, the directors of the park have lavishly planted trees along all the roadways. These trees, in addition to

the abundance of forest monarchs which stand in all their pristine grandeur upon many of the residential sites, as well as upon the unsold tracts in the park, lend to the entire locality a delightful sylvan atmosphere.

The construction of homes in Roland Park is hedged about by many limitations,—none

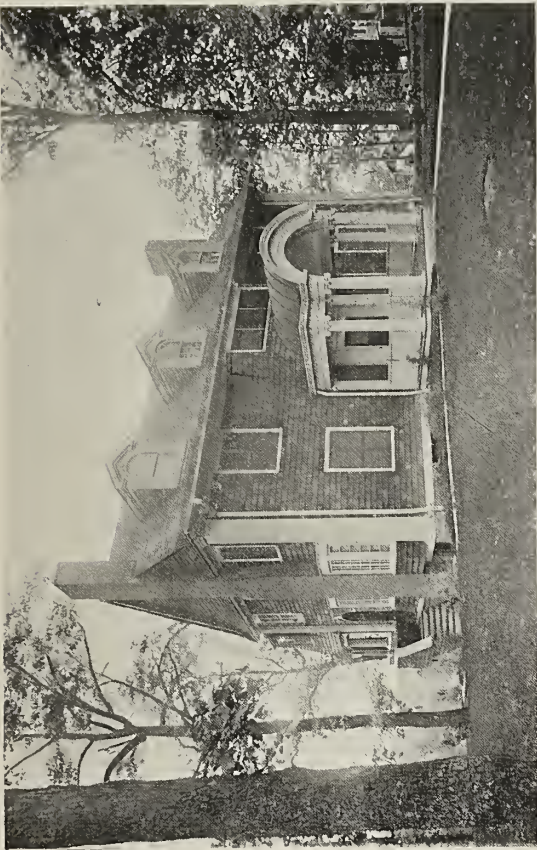


THE RESIDENCE OF R. L. CHAMBERLAINE, ESQ.

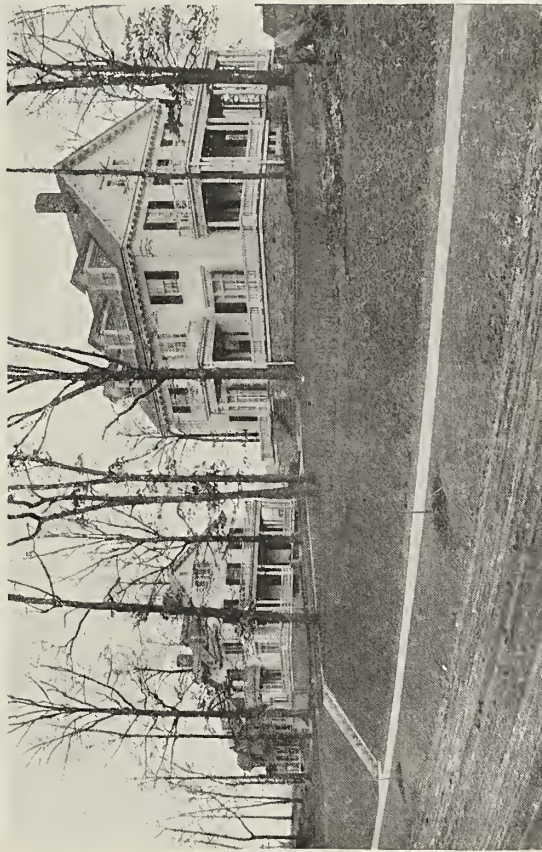
*Designed by Messrs. Wyatt & Nölting*

BOULDER LANE





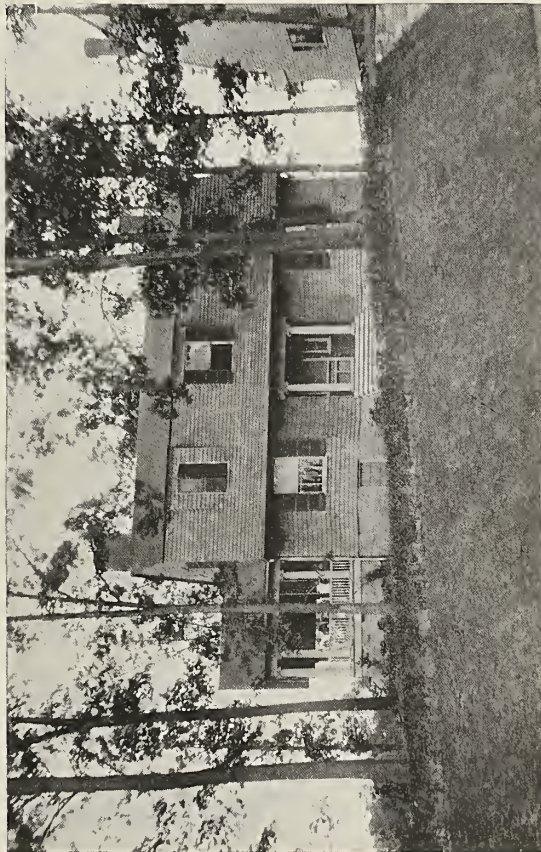
MR. WILLIAM T. KUHN'S HOUSE  
*Designed by Messrs. Wyatt & Nølting*



MR. S. C. TOWNSEND'S AND MR. R. C. COLE'S HOUSES  
*Designed by Messrs. Ellicott & Emmart*



MR. GEORGE M. BROWN'S HOUSE  
*Designed by Messrs. Wyatt & Nølting*



MR. M. O. SELDEN'S HOUSE  
*Designed by Messrs. Wyatt & Nølting*

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NEW YORK





RESIDENCE OF S. CLINTON TOWNSEND, ESQ.  
*Designed by Messrs. Ellicott & Emmart*

of them really irksome, however. In the first place, there is, of course, the enforcement of rigid adherence to the building lines which are located at distances of forty, fifty and sixty feet from the roadway according to the locality. The basic building restriction prohibits the erection on Roland Avenue,—the principal thoroughfare of the park,—of any house costing less than \$5,000, or the erection of any dwelling representing an investment of less than \$3,000 on any of the side streets or roadways. The officials of the land company stipulate in all realty transactions that they shall be privileged to pass upon the plans of any and all structures proposed to be erected in the park. The property holder is under no obligation to have plans for his prospective residence prepared by the architect employed by the company, any more than he is to entrust the company with the erection of his dwelling; but he is bound to provide plans that will meet the approval of the administrative officials of the park.

The object of this supervision on the part of the park officials is, of course, to insure architectural harmony in as great a degree as

is practical. For all that, the land company does not attempt to dictate to property-holders what style of architecture shall be followed in the provision of houses or what material shall be employed. In short, the sole object is to guard against incongruities which would distinctly mar the ensemble of the entire settlement. This watchfulness to insure the common comfort extends even farther. Saloons and shops are effectually barred from the community, and in order to maintain the strictly suburban character of the park, the various stores which serve the residents are located together in one block, which is set back to the building line of the residences, and is robbed of all suggestion of the commonplace, owing to the judicious employment of the picturesque Flemish architecture. Finally, private stables are permitted only under exceptional circumstances, and when such buildings could by no possibility prove an annoyance to any of the property-holders in the vicinity. As a substitute for the private stables, the company has erected at a cost of \$14,000 an apartment stable, situated in a central but somewhat isolated locality. Each section of



this stable accommodates two horses and carriages and provides quarters for a coachman.

The residential sites in Roland Park range from fifty feet front to one acre in extent; but, as has been explained, the average is seventy-five feet front. The houses are, almost without exception, of frame construction, and the average cost is \$5,500, although there are in the park a number of dwellings which represent investments ranging from \$18,000 to \$25,000. Few of the houses

Roland Park dwellings constitute a medley of considerable range. In few instances are pure types found; but there abound modifications and combinations which are very effective. The Queen Anne and English cottages are manifestly favorites, and there is also a considerable representation of the Colonial and a combination of Colonial and Dutch styles. Domestic Gothic designs also have place. A very considerable number of the houses are entirely shingled, the treat-



THE RESIDENCE OF A. C. MEYER, ESQ.

*Designed by Messrs. Ellicott & Emmart*

RIDGEWOOD ROAD

have less than twelve to fourteen rooms, and a majority of the residences have two or three bath-rooms each. Perhaps two-thirds of the total number of residences are heated by hot air, and in virtually all the remaining dwellings, hot water heating systems have been installed, there being but few houses in the park which are heated by steam. The houses have, without exception, cemented cellars and all modern conveniences.

From an architectural standpoint, the

ment being, in many instances, unique. Many of the homes have been given settings that are notable from a landscape and architectural standpoint. Hedges, shrubs and flowering plants have been employed extensively, and there is, in some instances, more than a suggestion of formal gardening. Terraces and effective retaining-walls have also been employed to a limited degree.

In the matter of modern municipal utilities Roland Park is well equipped. The



*Roland Park, near Baltimore*



THE GARDEN FRONT



THE ENTRANCE FRONT  
RESIDENCE OF WILLIAM M. ELLICOTT, ESQ.



water and electric light plants are superior in some respects to those found in communities with far greater population. The water supply is drawn from eight artesian wells and various springs, and the plant is a gravity system insuring a continuous and unvarying pressure from a centrally located water tower which is seventy feet in height and has a capacity of 165,000 gallons. This is supplemented by several reservoirs. The water works system, the mains of which are laid in every avenue in the park, has a capacity of 350,000 gallons a day, whereas the present daily consumption is but 125,000 gallons. The rate charged to consumers is twenty cents per thousand gallons, with a minimum charge of one dollar per month.

The residents of Roland Park are practically dependent upon the electric plant inasmuch as the city gas mains have not been extended to the suburb, but electric current for illuminating purposes is supplied at 10½ cents per thousand watts, the same rate which prevails in the city of Baltimore, so that there

is no ground for a charge of extortion. The sewerage system, an important if somewhat commonplace adjunct, represents the latest developments in sanitary science, and was designed and superintended by the late Col. George E. Waring, Jr., formerly Street Commissioner of New York. All houses are con-

nected to this system, all the lines of which are flushed automatically twice every twenty-four hours.

In a settlement made up almost exclusively of frame dwellings, the matter of fire protection is obviously an important consideration. At Roland Park a chemical engine is stationed and is maintained by the county. This is supplemented by a steamer provided by a volunteer fire-fighting organization made up of residents. The police protection afforded by the county is likewise supplemented by a private protective system, the expense of which is borne by park residents. A branch of the Baltimore telephone exchange and a postal sub-station afford residents excellent communicative facilities.



PLANS OF MR. WILLIAM M. ELLICOTT'S HOUSE  
*Designed by the Owner*

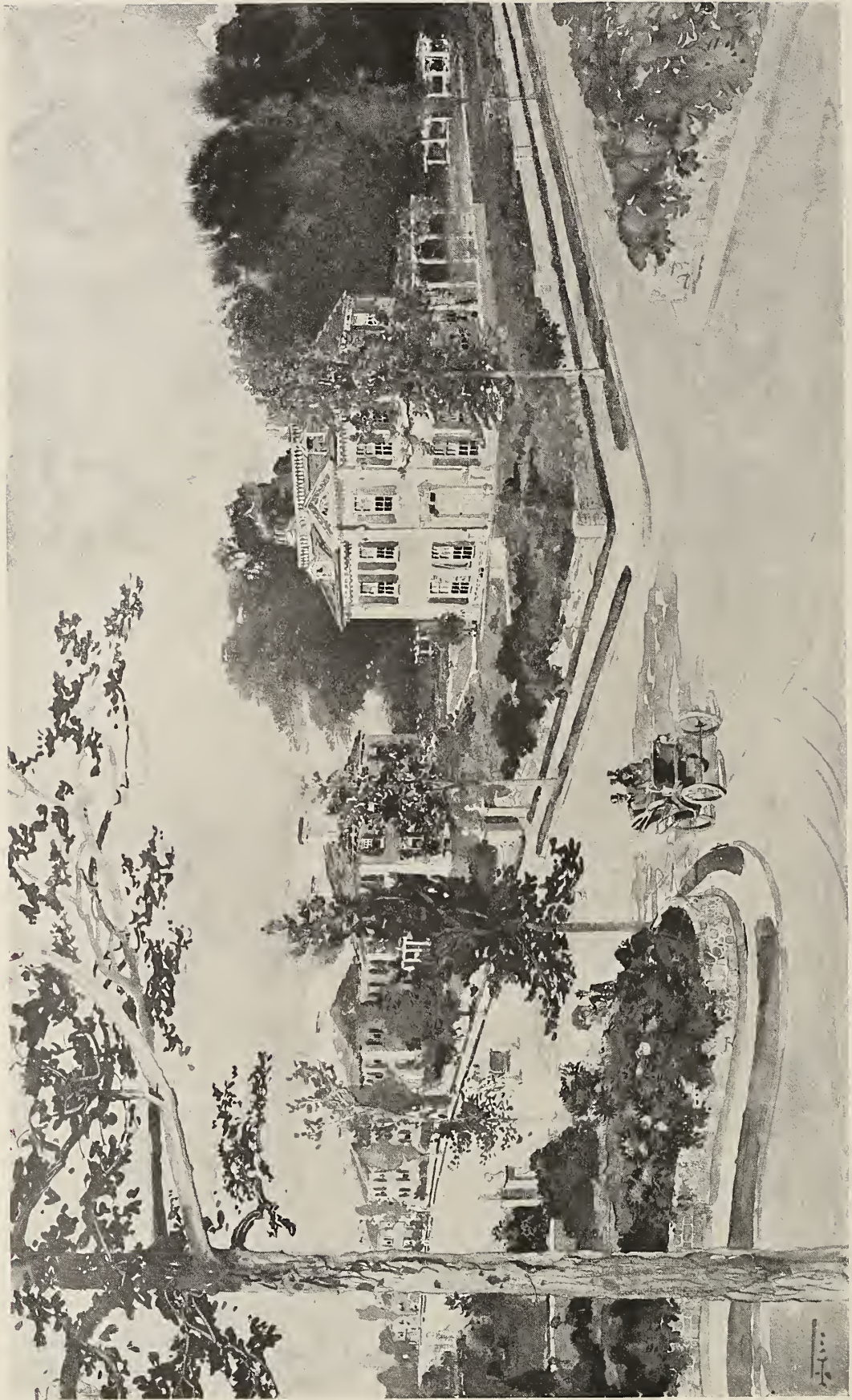


MR. CLYMER WHYTE'S HOUSE  
*Designed by Messrs. Wyatt & Nöling*



MR. HERBERT R. STUBBS' HOUSE  
*Designed by Messrs. Ellicott & Emmart*

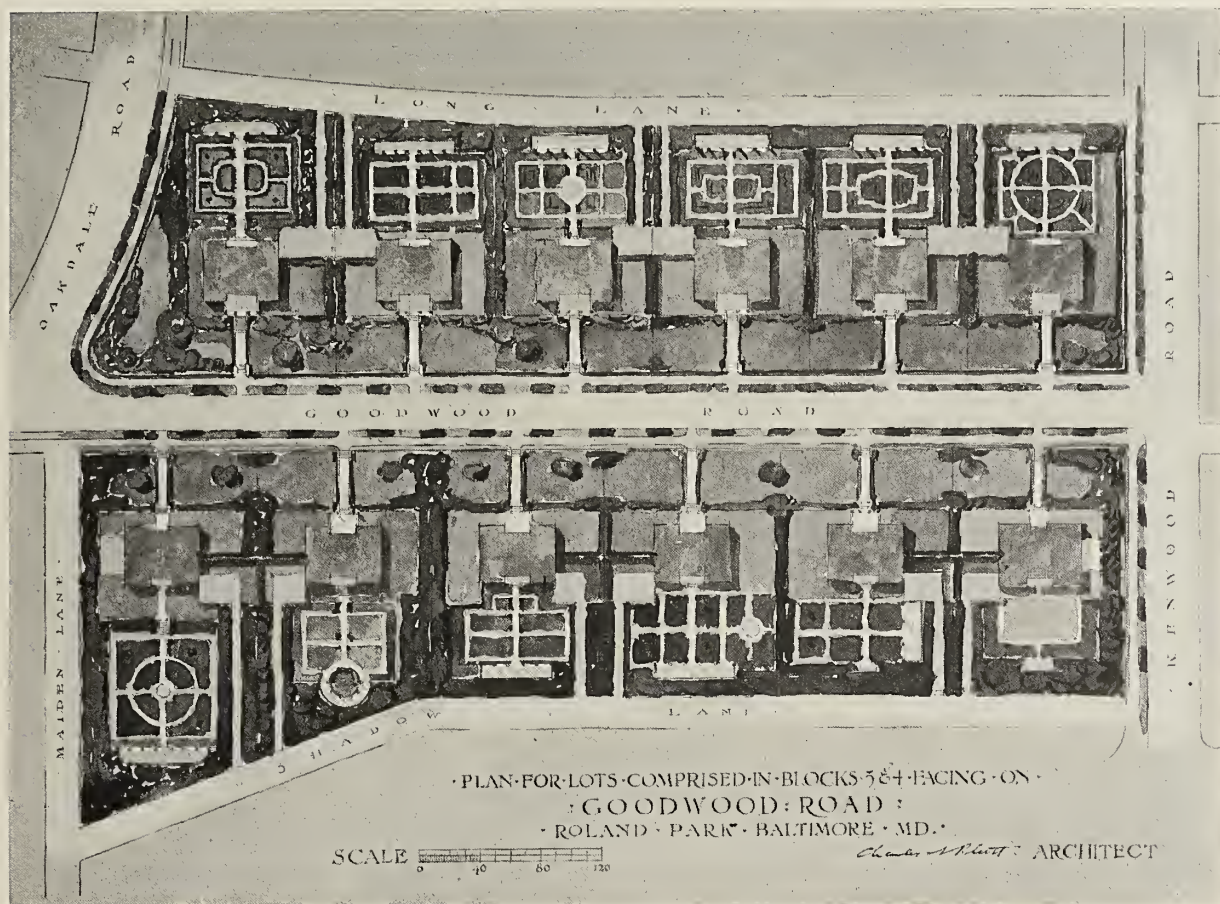




A GROUP OF NEW HOUSES FOR ROLAND PARK  
*Designed by Mr. Charles A. Platt*

NEW HOUSES  
C. A. PLATT  
NEW YORK





MR. PLATT'S PLAN FOR TWELVE NEW HOUSES AND GARDENS, NOW BEING EXECUTED

An interesting feature of the administrative methods in vogue at Roland Park is found in the "special tax for maintenance" which is paid to the land company in lieu of a general municipal tax. It is stipulated that this tax shall not exceed twenty-five cents per front foot during any single year. No part of the fund thus obtained is under any circumstances used for the provision of improvements or new construction, but it serves to defray the expense for all items properly amenable to classification under maintenance and embracing the disposition of sewage, repairs to sidewalks and roads, collection of garbage, ashes and rubbish and the lighting of the streets.

A factor which has been manifestly influential in the rapid upbuilding of Roland Park is found in the excellent electric car service maintained between the suburb and the business and shopping districts of Baltimore. Whereas the residents of many fashionable suburbs in various parts of the country must

content themselves with a fifteen-minute schedule, discontinued altogether after midnight, the residents of Roland Park have the benefit of a four-minute schedule throughout the day, with the advantage of all-night car service. Moreover, but a single fare is charged for the trip. The ride from the heart of Baltimore to the park is by no means a pleasant one; and, indeed, to the person of esthetic tastes, it constitutes the one serious defect of the locality. The trip is an almost continuous ascent; but the incline is so gradual it is difficult to appreciate that the plateau on which the park is located is nearly four hundred feet above the City Hall,—unless, mayhap, the trip has been made on a warm day, when the difference in temperature is manifest. It is, perhaps, only fair to say that residents of Roland Park will have access to Baltimore by a more agreeable route upon the completion of the boulevard, which has been laid out, with the assistance of Mr. Olmsted.

The grouping of a number of families of





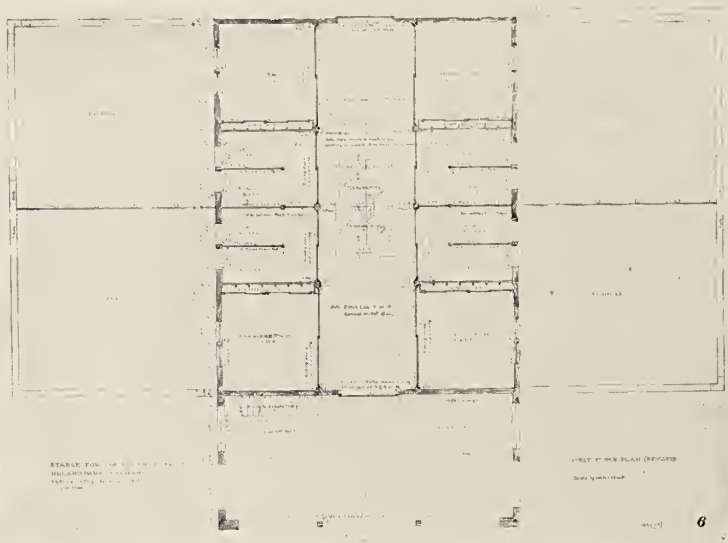
Hawthorn Road

AN ARRANGEMENT OF DRIVEWAYS IN ROLAND PARK  
(Roads in process of construction)

Woodlawn Road

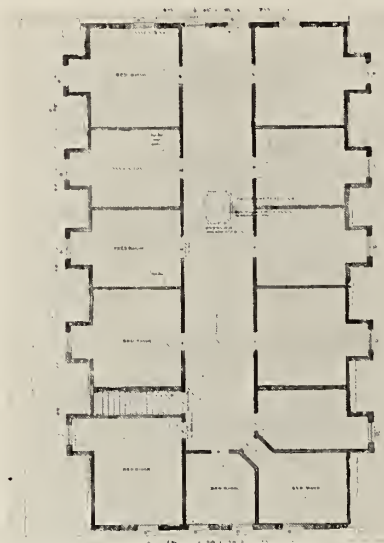
much the same social status, and with many tastes in common, has rendered possible at Roland Park, as at other suburbs of like character, the development of social life in a degree manifestly impossible under the conditions prevailing in the average city neighbor-

hood. Without in any sense possessing the narrowing influences alleged to be characteristic of the small town, Roland Park offers its residents a distinct social life of its own, while in no wise hampering their participation in the larger activities of the adjacent city.



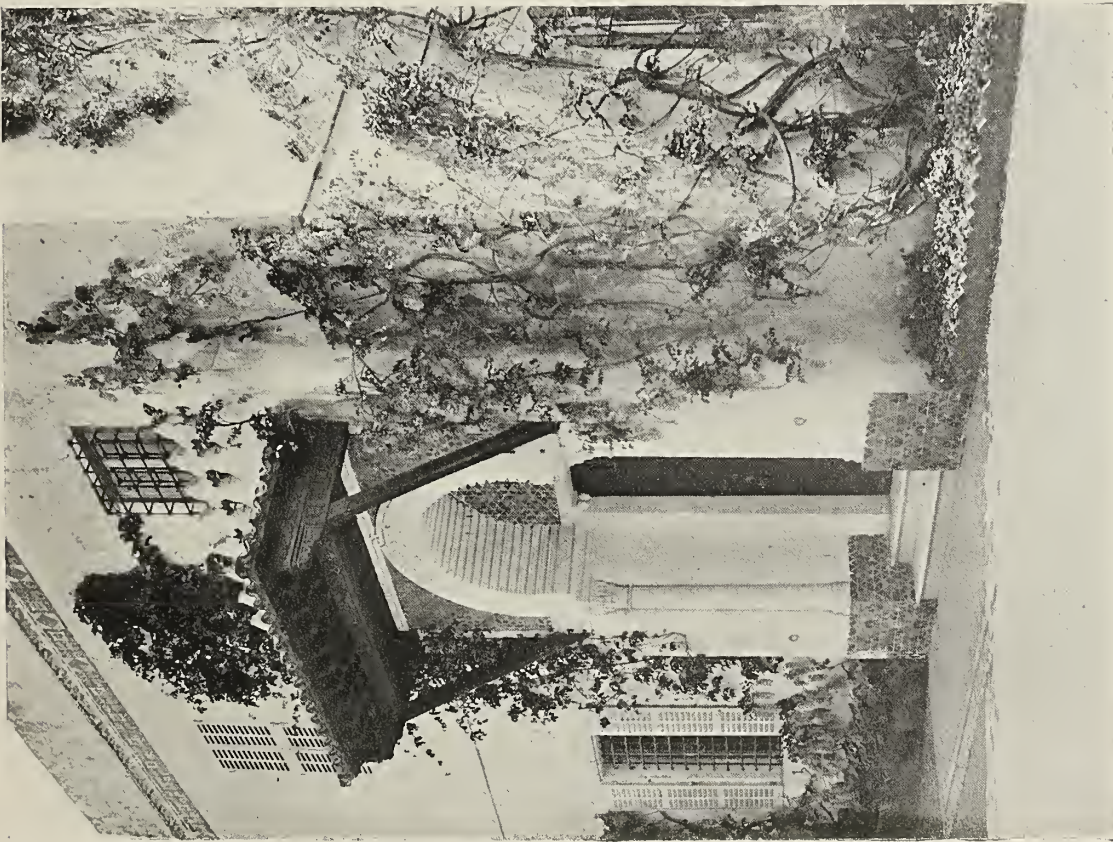
First Floor

PLANS OF THE APARTMENT STABLES AT ROLAND PARK  
Designed by Messrs. Wyatt & Nölting. Now completed to comprise twelve apartments instead of two as above



Second Floor





A MOORISH ENTRANCE IN ALGIERS

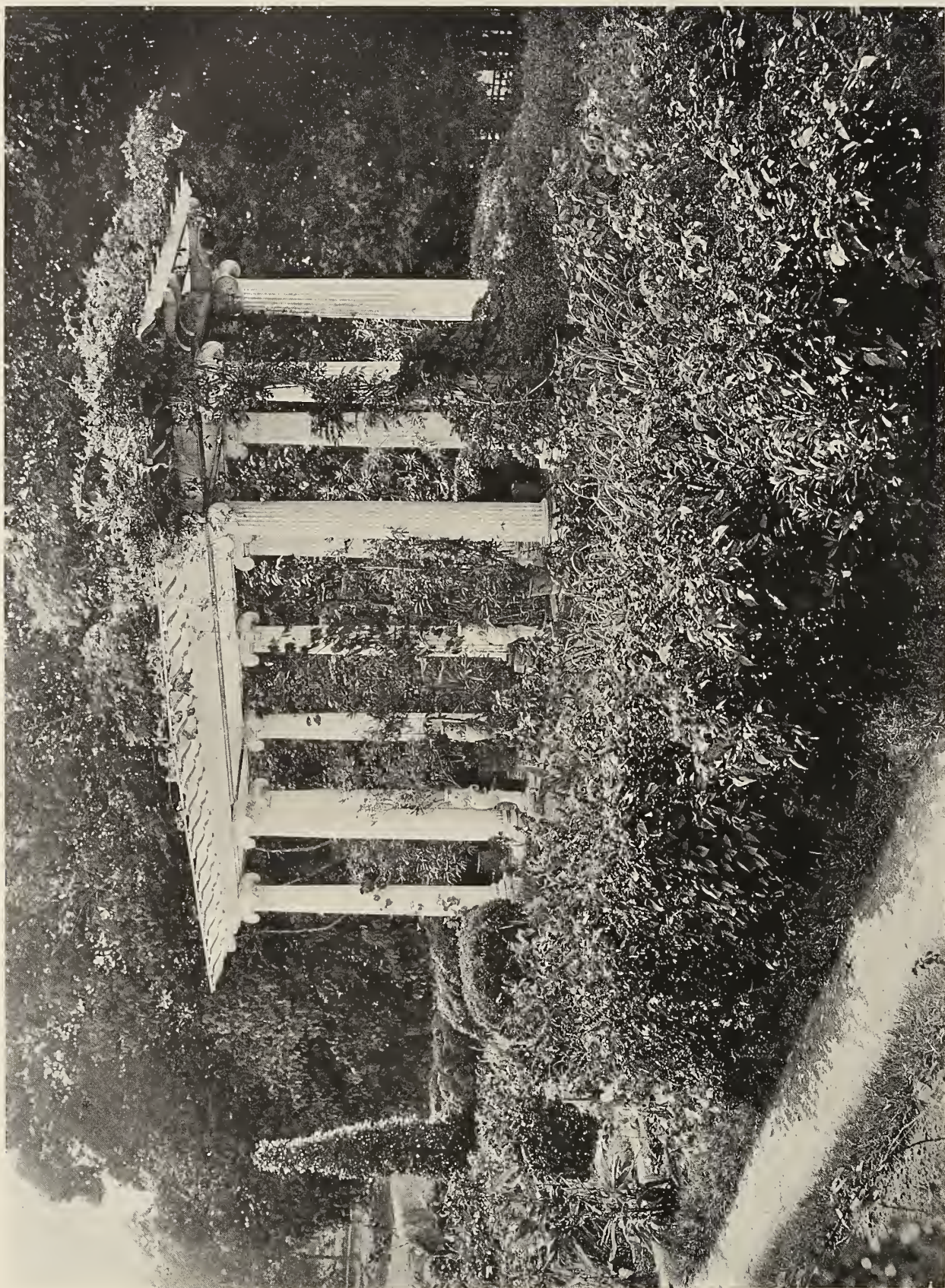


DOORWAY OF THE ADMIRALTY, ALGIERS

ALGERIAN DOORWAYS







THE PERGOLA OF MR. STANFORD WHITE'S GARDEN





## LONG ISLAND COUNTRY PLACES

*Designed by McKim, Mead & White*

(CONCLUDED)

### III.—MR. STANFORD WHITE'S HOME AT ST. JAMES

*Text by John A. Gade*

*Photographs by Henry Troth*

PHYSICIANS never practice in their own home. Architects differ from them decidedly. Every experimental artistic cure the architect tries on his own family, and every pet idea never previously demonstrated he embodies somewhere or other in his own home.

Mr. White has thus built his own place. The square, homely, gable and clapboard farmhouse, which originally formed the house, is now quite impossible to recognize. It is hidden somewhere, revised and pulled to pieces, in the center of the present building. Here, as in two out of three cases when an old house has been retained, the plan of the altered one has suffered much by the old conditions hampering the new and larger exigencies. I believe the case is rare where the saving in cost of altering the old, rather than building entirely new, is not greatly outweighed by the far better plan of an entire new start. Sentiment, of course, is a potent factor. Especially can Americans well afford to cling to the firesides of their grandfathers, though grandchildren's wants may be of very different dimensions. Mr. White, as I have said, retained the old house (now consisting, on

the ground floor, of dining-room and hall) and began extension by minor alterations. To these came more and more radical changes; gables, bay-windows, piazzas, extensive planting, grading and leveling, and this will continue as long as the owner's restless activity. In one of his busiest days he seven times returned from intermediary stages of state-houses, parks and equestrian statues to the sheds around his own chickenyard.

The situation of the house and gardens is well worth the care and affection that has been spent upon it. Trees and shrubs have been planted and uprooted, avenues raised, only to be cut again and regraded the following season. The house itself has become merely a mass of illogically successive rambling rooms, but in the total effect the master's charm has inevitably penetrated. The position of the place is almost ideal. It stretches out fairly absorbed with sunshine on the broad back of a grassy slope. Below, at the foot of a broad sweep of grass, comes a second small hillock closely covered with gloriously blossoming laurel, in the middle of which shines a small pergola, circular in plan, with ten slender Doric columns supporting the entablature and beams. Beyond,





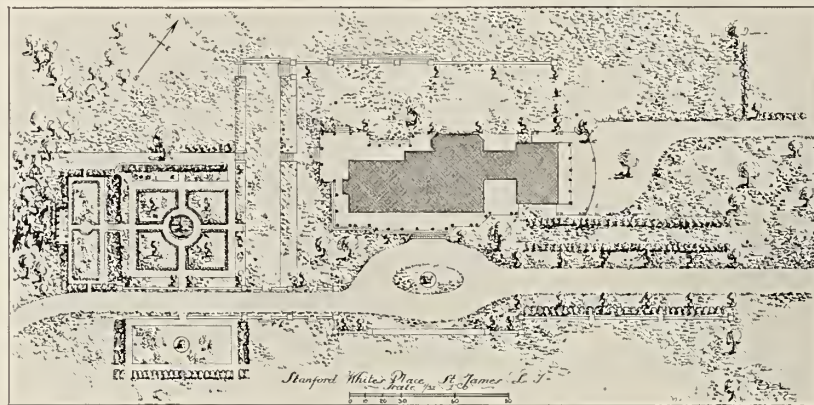
THE TERRACE BEFORE THE HOUSE

MR. WHITE'S PLACE

a bay of Long Island Sound becomes a narrow silver fillet, at the mouth of which the sandy dunes almost meet. All about are green woods and pastures with their banks reaching down to the sea.

Whether one visits the place "when the breath of incontaminable springtide seems to lift the hair upon one's forehead," or when "the scarlet leaves of October seem stained with blood," one is at a loss to decide in which aspect it is most charming. One sees it all, suddenly, as one emerges from the wood, which advances as far as it dares on all sides of the sunny slope. The avenue runs straight and parallel with the house, sweeping round in an oval before the

front door. To the south lie, in a cluster by themselves like a Normandy farmyard, stables, hothouses, the large orangery, farms, etc., the gray shingled sides of the water-tower dominating the group. To the north, a little nearer the house, is the old orangery cut into the bank of the hillside, with a fine group of old cedars beside it, and the flag, almost invariably flying, can be seen for miles around above the highest point of the buildings.



THE PLAN OF THE HOUSE AND GROUNDS

A piazza of different widths, but widening considerably in the northwest corner, lies to the north, south and west of the main body of the house. All the details of this, the fluted columns, the elaborately decorated entablature, as well as



the cornice and frieze of the entire house, are of the most ornamental Colonial type. Unornamented mouldings or frieze-bands would never coincide with the owner's need of profuse decoration. The gables, as well as the sides of the house, are covered with pebble-dash, cartloads of smooth white pebbles picked from the shore below, having been pressed into the yellow cement. The effect is exceedingly successful, both as far as tone and texture are concerned. The woodwork, consisting of unusually full cornices, the railing on the roof, the circular-headed gable windows, the piazzas, all the trimming, as well as the

quoins forming the various corners, have been painted spotlessly white. These frame very effectively the warmer ochre surface of the sides of the house. The olive blinds and topping of chimneys stand out in strong relief.

At both ends of the entrance hall are old Colonial doorways, with unusually fine leaded glass designs and mouldings covered with ornament. It is not a country house inside, at least not on the ground floor, but more nearly a museum, for bits of carving, silks,

architecture, etc., stand upon the floors and cover the walls. To the west is the living-room, twenty-seven by forty feet, with the piazza running around its three sides. At its end, an old carved stone Italian mantel forms a frame for the fireplace, wide enough for the largest logs. The owner has attempted to increase the height of the low ceilings of

the old house by employing iron beams in this room to support the flooring above, and the iron flanges of the former have been permitted to protrude perfectly frankly and uncovered.

The walls, as well as the ceiling of this room and the hall, are covered with screens of

reeds, loosely tied together. The north side, of not only this room, but practically the whole side of the house is glazed—for the owner felt that not even square inches of wall space intercepting the beautiful view beyond, could be tolerated. The hall, nine feet broad north and south, widens to eighteen feet upon the east, and is tiled with large red tiles. Both risers and treads of the stairs, as well as the stepped sides, which form their balustrade, are covered with large green tiles.



THE PORCHES UPON THE NORTH



THE OVAL CARRIAGE TURN BEFORE THE HOUSE



COPY  
UNION  
NEW YORK



IN THE FORMAL GARDEN OF MR. WHITE'S PLACE



The wide open effect, obtained by rejecting even an open string to the stair, is very successful. Apast tapestries and old worn-eaten candelabra, one enters the dining-room. The effect is one of the cleanliness of a dairy. A bay window, running the entire width of the north of the room makes one feel more than half way out of doors. The opposite side is lined with old Spanish tiles running to the height of a moulded shelf hung with a pleated Dutch crash petticoat. White panels form the remaining sides; laurel trees, old sconces and rows of royal blue plates form the decorations.

The second story is given up to bedrooms, dressing-rooms and baths. The servants' wing is entirely by itself, separated on the front from the main house by a court. The fireplaces in order not to cut into the sitting-room, hall and dining-room, with their broad projections, have all been built outside the house, leaving the rooms square. On the ground floor beyond the dining-room come

naturally the pantry, servants' dining-room, kitchen, laundry and porch. In order not to have the servants' quarters the first portion of the house to be seen and to draw attention upon approaching, they have been hidden by a curved lattice screen.

The loveliest features of the gardens are the laurel and orange trees. There certainly are no finer ones in this country; and it is hard to imagine even, more perfect specimens of their size either in Italy or France. Upon a spring day, when the thousands of orange buds have burst, the orangery smells like a Garden of Eden. And when the trees have been carried out and proudly conveyed to their various places of honor, one nods to them as familiar acquaintances from the garden of the Tuileries.

Chantin, the famous French gardener, gave the following valuable advice in regard to their treatment:—

“In winter do not forget that orange trees will thrive best as long as the temperature



THE CENTRAL WALK OF THE GARDEN



of the orangery is kept one and the same; (about 40 degrees Fahrenheit, I have found best) and also that air is to be given them, from out of doors, whenever the weather permits. When they are taken out in the spring they may be slightly trimmed. As soon as out of doors, they should be well syringed two or three times a day, especially during the morning and evening, in order to thoroughly moisten not only the leaves, but also the branches. They will then shoot up very rapidly. One should further, when one takes them out in spring, have the earth

fifteen feet, and six to eight feet in diameter. Whatever cares and difficulties the packing and shipment may have represented, the owner must now feel himself richly rewarded. Six of the finest of the orange trees have been placed on each side of the drive just before it runs into the oval in front of the house; several others stand at the corners.

An old Roman capital, hollowed out in its center to take plants, stands in the center of a circular space bordered by blocks of old marble and paved with shining white pebbles laid in white cement. Around this an oval



THE GARDEN AND ITS BACKGROUND

covered with very rich manure, dark manure already decayed. As long as the orange trees do not grow, the watering should be done with care—as soon as they start to shoot, constant, abundant watering will not harm them.”

Their immigration to St. James has certainly been successful. With their traveling companions, the pittosporum and pomegranate trees, they call vividly to mind the beauties of many a palace garden of Southern Europe. Perfectly trimmed, some of the laurels stand with their heads as high as

grass plot forms the center of the drive curving before the front door. Maples shadow this on each side, and box trees cut into the fanciful shapes of birds stand beside the marble platform of the steps.

The main garden is not located upon an axis with the house, having been laid out slightly to the southwest, the long writhing arms of an ancient oak standing just outside and stretching its shadows over its northern walls. The ground has been terraced twice from the house to the level of the garden to the west—the first terrace merely being a



sloping grass bank broken by the rough bluestone treads of the steps. The second is a rubble retaining wall about three feet high in front of the garden, and is capped by a broad bluestone coping on which stand in all manner of old glazed earthenware vases and pots, knotted and twisted Japanese dwarf trees. Immediately behind these, stand huge laurels in Roman terra-cotta pots. All the small dividing or retaining walls are built of rough field stone, in many instances laid without any mortar or cement in the joints.

glory, libernum, geraniums, iris, fleurs-de-lis, etc.

Below these, at a slightly lower level, comes a splendid box hedge, surrounded at various points by its larger clusters, then two larger beds of flowers, and finally, terminating the whole, the pergola, standing out in its shining whiteness against the magnificent background of the wood. This feature could not have been better placed. Not only is it the key-note of the plan of the garden, but it dominates it from every



A VENUS AND SATYR GUARDING A PATH

The first portion of the garden forms a geometrical square of four symmetrical beds. These are divided, as are all the beds of the garden in fact, by small white pebbled paths. They encircle a fountain, in the center of which a marble Venus crouches on a shell. A border, a foot high, of the bushiest imaginable box, encloses all the parterres. The center of each of the surrounding beds is marked by one of the magnificent laurel trees, around which grows irregularly a mass of flowers of every description: morning

point of view from which it can be seen. It consists of ten Ionic columns, the two central ones, at the entrance, having been omitted. It is constructed of wood. (The original pergola, which was destroyed by a storm, was a Corinthian order, built of cement.) The columns are a little over eleven diameters high and copied from those of the Erechtheum at Athens, with the modification of slenderer proportions necessitated by the change in material. They support a double superstructure of moulded beams,



the upper layer resting at right angles upon the four lower beams. Honeysuckle climbs the corner columns and shades the interior pavement. In the center of this space is a pool, coped with marble and surrounded by various potted plants and carved fragments. A more perfect harmonious blending of nature and architecture is difficult to imagine.

The main garden is divided from the road by another tall box hedge and a row of catalpa trees. A Venus and a satyr raise

Roman work, and between them are finely carved basins filled with flowers, and resting on the back of crouching lions. The outer edge of the drive running from the house to the west is formed by a terraced masonry wall, upon the coping of which, spread in great tubs, prickly, juicy cactus plants.

Outside an ivy-covered wall is a smaller garden, an extension southward of the larger one. A large bed of flowers occupies the center of the space, and box trees and hedges enclose its paths.



A TERRACE WALL

MR. WHITE'S PLACE

their heads just above the hedge. Not only here, but wherever the position may be a good one, Mr. White has placed a piece of old statuary, sometimes a Greek capital, standing on the lawn between olive-leaved bushes, a row of amphoræ against a wall, a rich terra-cotta vase, an ancient carved sarcophagus or a finely modelled head upon a marble base. Thus facing the outer oval of the drive in front of the main entrance stand four *bermæ* of the very best Græco-

To reach the view, we must retrace our steps through the whole of the garden and walk past the piazza of the house.

The terrace, which has been built a couple of feet below the level of the first floor, is forty feet wide and is supported by masonry walls, topped with bluestone wide enough to form a sufficient base for the largest tub. When our illustrations were taken, a row of these stood on top, with the flowery heads of pink and white hydrangeas hanging low



over the sides of the tubs. A broad flight of steps, constructed of the same stone as the wall, descends to the rapidly-sloping lawn below. An inferior flight, with stepped sides, descends to the west.

On the terrace stand the finest of all the laurels. Those that are directly in front of the house peep almost into the second story windows, and their trunks are so broad that one can hardly join one's hands around them.



THE EASTERN BOUNDARY OF THE GARDEN

Vases, trees cut into sitting hens, lemon trees and pittosporum have been set out with formal spacing.

The house, as well as the garden, is strongly stamped with the individuality of the owner, and wherever he makes a

change, his appreciation of the fitness of things is always apparent. I know of no better example of his sense of harmony than in this, his own house at St. James.



AN APPROACH TO THE PERGOLA



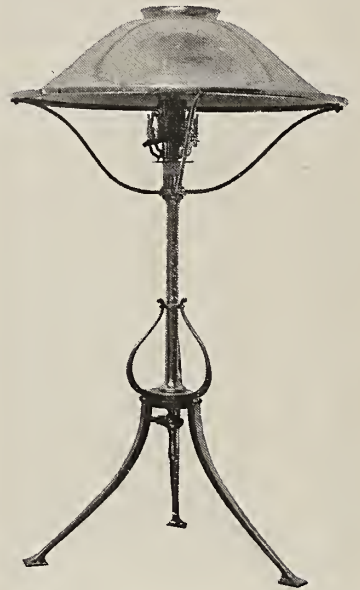


*Table Lamps of Copper and Brass  
Designed by A. S. Dixon*

THE  
S E V E N T H  
E X H I B I T I O N  
OF  
ARTS AND CRAFTS  
IN LONDON

1903

BY  
EDWARD W. GREGORY



*Made by E. Grainger, J. Burford  
and W. Withers*

IT is some fifteen years ago since the first Arts and Crafts exhibition was opened at the New Gallery, Regent Street, London. The efforts of the society, at that time, were looked upon as hardly worthy of serious attention. William Morris was an enthusiast in the cause of socialism. It is a curious paradox to think that his art was so wedded in spirit to feudal ages. His co-workers, many of them, held similar social beliefs to his own. What was the meaning of the revolution of artistic thought made manifest by the exhibits of furniture and decorative effects? Surely, it was only a fad, organized by a band of cranks. It would never last. No further notice, beyond a passing smile, would be

taken of the new-fangled notions. Why should artists meddle with such prosaic things as chairs and tables? What business had they to stray from their own proper vocations of picture-painting and statue-making? It was all very amusing. Artists were known to be eccentric, and as soon as they had had their fling at the bench, the anvil and the loom, the sensation would wear off and they would return to palette and picture.

Strange reflections these, when to-day it is impossible to walk down a thoroughfare of shops without seeing evidence (sometimes sad evidence) of the fruitfulness of the seeds thus sown by William Morris, poet, socialist, designer and craftsman. The Arts and Crafts move-



A HALL TABLE

*Designed by Ambrose Heal*

*Made by A. Mackenzie*





A SIDEBOARD OF WALNUT

Designed by *George Walton*

Made by *J. S. Henry*



AN ARMCHAIR, by *Miss Julia Hilliam*



AN ARMCHAIR

Designed by *C. F. A. Voysey*

Made by *F. Müntzer*



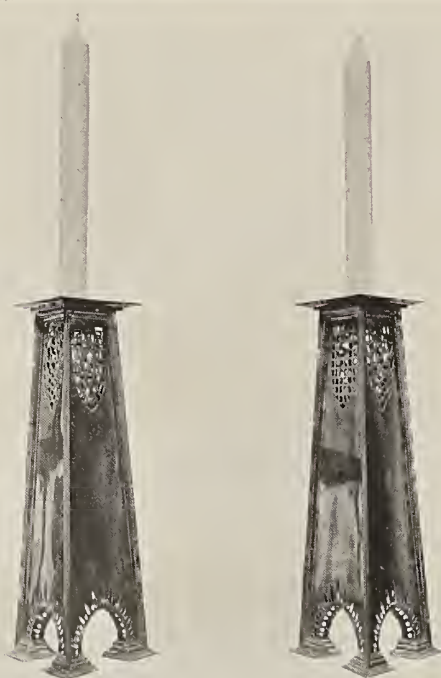
ment may be compared to a river, which, gushing out from its source in the mountains, races away to the plains in the unrestrained vigor of new life. Here the simile abruptly ends, for instead of gaining strength as it has gone on, ploughing out an ever-deepening channel and bringing fertility to the soil along its banks, it has widened out and spread, its direction marked by no general flow of current, its shallowness increasing everywhere. Many pretty flowers grow up, bloom and die, but there are numerous rank weeds and but few great trees. The present exhibition bears out the impression that the movement is in want of some strong, guiding spirit, some motive power. There is no organic principle believed in by everybody. Arts and crafts have ceased to be a religion; they have created a fashion. Each exhibitor has been so busy marking out a path for



A WRITING TABLE

*Designed by Arthur W. Simpson*

*Made by Townson Graham and The Faulkner Bronze Company*



A PAIR OF BRASS CANDLESTICKS

*Designed by H. M. Fletcher*

*Made by W. Shrivell*

himself that he has not apparently considered its direction. Usefulness, fitness, beauty of form, thoroughness of workmanship, limitations of material are sacrificed again and again in the ambition to be novel, to be strange. Even this desire is not universal, for some have resorted to copying in one material patterns which were certainly designed by William Morris for another.

The best furniture in the exhibition is that designed by Mr. Ambrose Heal, and made by the firm which bears his name, in Tottenham Court Road. The "silver grain" bedroom suite in particular is worthy of the highest praise. It has been designed with rare consideration for the use to which it is to be put, and its proportion, its nicely accented ornamentation in blue inlay, and its suitable metal fittings are all the result of care and appreciation for the best principles of design. The hall table shown here is another worthy example of Mr. Heal's skill. It is odd to reflect how few of the pieces of furniture on exhibition are fit for the reception rooms of a house. The kitchen, the





A PIANO CASE

*Designed by C. F. A. Voysey*

*Made by Messrs. Collard and Collard*

furniture, carpets, wall papers, metal work, and tiles, his ability is thus shown in many different directions.

Perhaps the strongest section is that exhibited by the various craftsmen in metal, particularly if we include enamelling with it. Mr. Alexander Fisher, indeed, with his triptych in bronze, silver, and gold, and his jewel casket in copper and enamels, succeeds in scoring the highest success of anyone. His work is strongly reminiscent of mediæval art, to which he has no doubt owed much in the study of his craft. Two table lamps by Mr. A. S. Dixon are very pleasing in shape without too great a

housekeeper's room, the bedroom and the servant's bedroom have received plenty of attention, but there is very little for the drawing-room, the dining-room, or the morning room. The boudoir is out of it altogether.

The sideboard shown by Mr. J. S. Henry, and designed by George Walton, is one of the few good pieces one would care to put into a dining-room. It is rather faulty in the legs, which run too thin towards the floor. Otherwise it is sensible, well constructed and in good taste. A writing table by Mr. Arthur Simpson, of which an illustration is given here, approaches the refinement one expects in the homes of educated people much more nearly than some chests of drawers, dressers and benches close by.

Two arm chairs shown here illustrate very divergent styles. The one with carved arms is by Miss Julia Hilliam, and is made for Christ's College, Oxford. The other is designed by Mr. C. F. A. Voysey, who also exhibits the aluminum clock and stationery case. The piano, made by Messrs. Collard & Collard, is another example of his work. Mr. Voysey occupies a position in decorative art entirely to himself. He has had many followers, and is unquestionably a designer of singular originality and power. Being represented at the present exhibition by photographs of houses he has designed,



ALUMINUM CLOCK AND  
STATIONERY CASE

*Designed by C. F. A. Voysey*

*Made by W. H. Tingey and A. W. Simpson*





AN EMBROIDERED PORTIÈRE  
*By Miss M. W. Freeman*

striving after mere novelty, and the pair of candlesticks shown by H. M. Fletcher are worthy of study as examples of good craftsmanship. A very large amount of jewelry is shown, most of which reaches a high level of excellence. Of course enamels, as well as precious stones, help to give color and sparkle to the different ornaments. We are only as yet in our infancy in regard to enamels, and we trust too much at present to accidental color effects. This is a great blessing to the amateur, who sometimes hits off by chance a wonderful combination of tints which he probably never thought of before it came out of the furnace. Enamelling is not an exact science any more than water color painting; but the Japanese have made it nearly so, and no one can deny their success in this, as in many other crafts.

The embroidered portière by Miss M. W. Freeman is a most interesting piece of work, and shows what extraordinary force can be

got by the careful juxtaposition of many colors. The ground is deep blue, the ship and sails being much lighter in tone; but in perfect harmony with the sky and sea. There is also much power of draughtsmanship and movement in the ship.

Printed materials, wall papers, cretonnes, velvets and silks are exhibited in great numbers, Mr. Walter Crane, Mr. Voysey, Mr. Lewis F. Day, Mr. Butterfield and Mr. Allan F. Vigers being the principal designers. A word should certainly be given to the bookbindings of Mr. Douglas Cockerell and Mr. Cobden-Sanderson. They all reach a high level of merit, both artistic and constructional. Hand-woven linen from the industry at Langdale, in the English lake district, an industry started



NEEDLEWORK PANEL ON LANGDALE LINEN  
*Designed by C. G. Kingsley* *Made by Kitty S. Chambers*



from the initiative of John Ruskin, is probably as fine in technical qualities as it could be, its decoration of cut work being exquisitely rendered.

Speaking generally, there is abundant evidence all through the exhibition of the ability of craftsmen to invent and to execute, but there are so many things which have no real reason for existence. They are triumphs in technical and artistic skill merely. A panel, for instance, framed and glazed, representing St. George and the Dragon, is a

*tour-de-force* in the dexterous combination of two such apparently antagonistic materials as gesso and mother-of-pearl. But it is to all intents and purposes a picture. It has no real use. Many such panels hang on the walls. They are monuments to the untiring labor and skill of the workers, but that is all. "Produce, produce; be it the infinitesimallest product, produce," cried Carlyle; but the command surely referred to things of usefulness, as he would say, and not things of beauty merely.

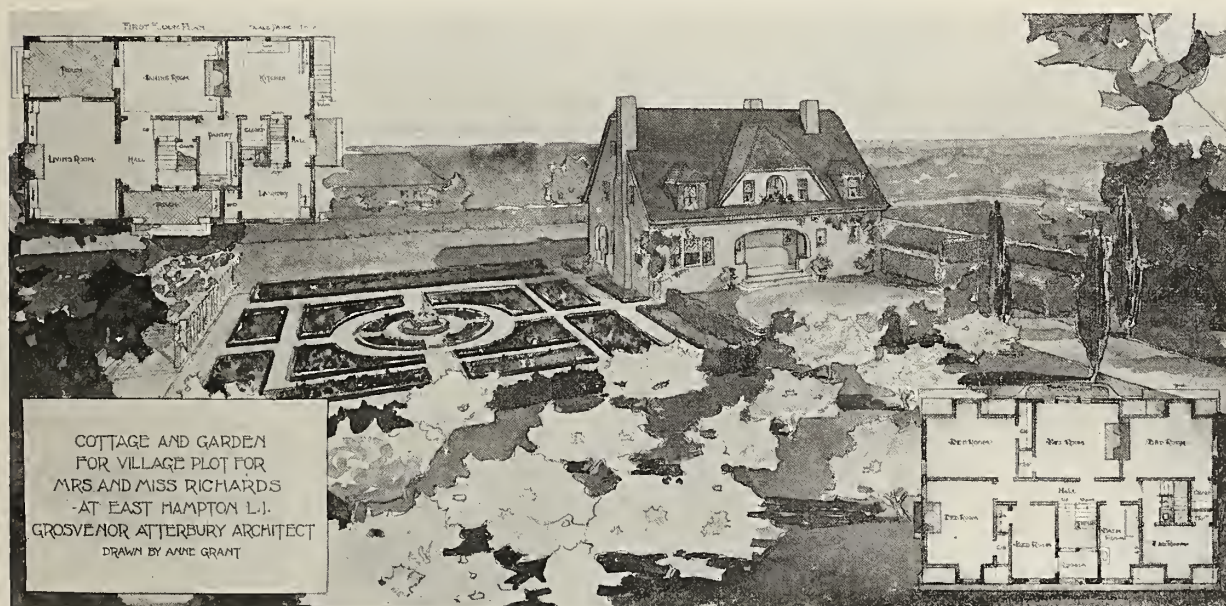
## A COTTAGE AND GARDEN

AT EAST HAMPTON, L. I.

*Designed by Grosvenor Atterbury, Architect*

HERE is a comfortable, unobtrusive cottage of a style but little removed from that in which our forefathers were wont to build. It is small without and large within,—a qualification which all house owners appreciate. This has been gained by making the plan compact. Indeed the skilful way in which the porches have been gathered under the main roof of the house is the most characteristic feature of the design, and it

has meant economy of construction. The omission of a third story has permitted all the rooms to be placed upon two floors and has prevented the exterior from towering into the form of a cube,—the usual fault of houses of this size. The kitchen and servants' rooms are as well separated from the remainder of the house as can possibly be gained without the use of wings. Had this separation not been desired, the opportunity was at hand to



THE ARCHITECT'S SCHEME FOR THE COTTAGE AND GARDEN





THE COTTAGE AT EAST HAMPTON AS EXECUTED

omit a back stairway altogether, saving the space thus consumed and relying for communication upon the main stairway, which is well situated for the convenience of all occupants.

The absence of projecting porches has made it the more feasible to add an appropriate setting for the house in the shape of a formal garden and boundary hedges. But the imagination of the architect is known to frequently overreach the owner's willingness to execute a design, however attractive it may be; and here at East Hampton is an illustration of it. The architect has gone

beyond the design of his house and has shown us the exterior decoration he would have carried out. The landscape has been adjusted to the house, has been made to conform itself for a brief space to the architecture which rises in its midst. And yet this surrounding has been omitted in the execution of the place. The want of it is sadly apparent in the two illustrations we publish on this page. The house is built of frame covered with wire lath and stuccoed. The interior is extremely simple, the outside sheathing showing within and the flooring answering for the ceilings of rooms below.





## THE EVOLUTION OF THE LOG CABIN

AS FOUND IN THE OLD HOMES OF THE MOHAWK VALLEY

By W. MAX REID

*Photographs by J. A. Maney*

LONG before the advent of white men to the shores of the western world, the aborigines were making habitations for themselves with various degrees of comfort and ingenuity. The homes of the Pai Utes were but little more than brush heaps, or branches of trees covered with grass from the plains of northern Arizona, while in the southern part of the new country dwellings were made of adobe, or by utilizing the caves in the cliffs of the cañons of the Rio Grande, the Gila and other mountain streams of Arizona and New Mexico. Along the shores of the Mississippi and its southern tributaries, dwellings were made of stone placed upon natural or artificial mounds of slight elevation, while in the northern forest the Iroquois and Algonquins built themselves houses of wood that were excellent in construction although exceedingly rude in architecture.

It will be observed that the aborigines or Amerinds of North America, used material for their dwelling that was easiest to procure and best adapted to the climate of that portion of the country in which they were located. The Iroquois of the Mohawk

Valley and the Huron-Iroquois of the lake country, drew from the forests, in its natural state, the material for the construction of the "long house," which was peculiar to all tribes of Iroquois lineage. Usually their singular dwellings were from 20 to 30 feet

in height, width and breadth, although some, in the large villages, are said to have been from 80 to 120 feet long. The frames were made of tall saplings, which were placed firmly in the ground at the required width, the tops being brought together and lashed in the form of an arbor. Other poles were bound transversely to the upright saplings and the whole covered with large pieces of bark. An opening was left at the top, extending the whole length of the structure, for the exit of smoke from the line of fires on the ground below, each fire sufficing for two families. About four feet from the ground floor on the inside and extending the whole length of the

building, on each side, scaffolds were built of poles and covered with mats and skins which were used as seats in the daytime and beds at night. Often twenty families would occupy one of these houses.



DOORWAY OF ST. MARY'S CHURCH AT CHARLTON





THE FREY HOUSE

NEAR PALATINE BRIDGE



THE EHLE HOUSE

NELLISTON, NEW YORK





THE VAN ALSTYNE HOUSE, CANAJOHARIE

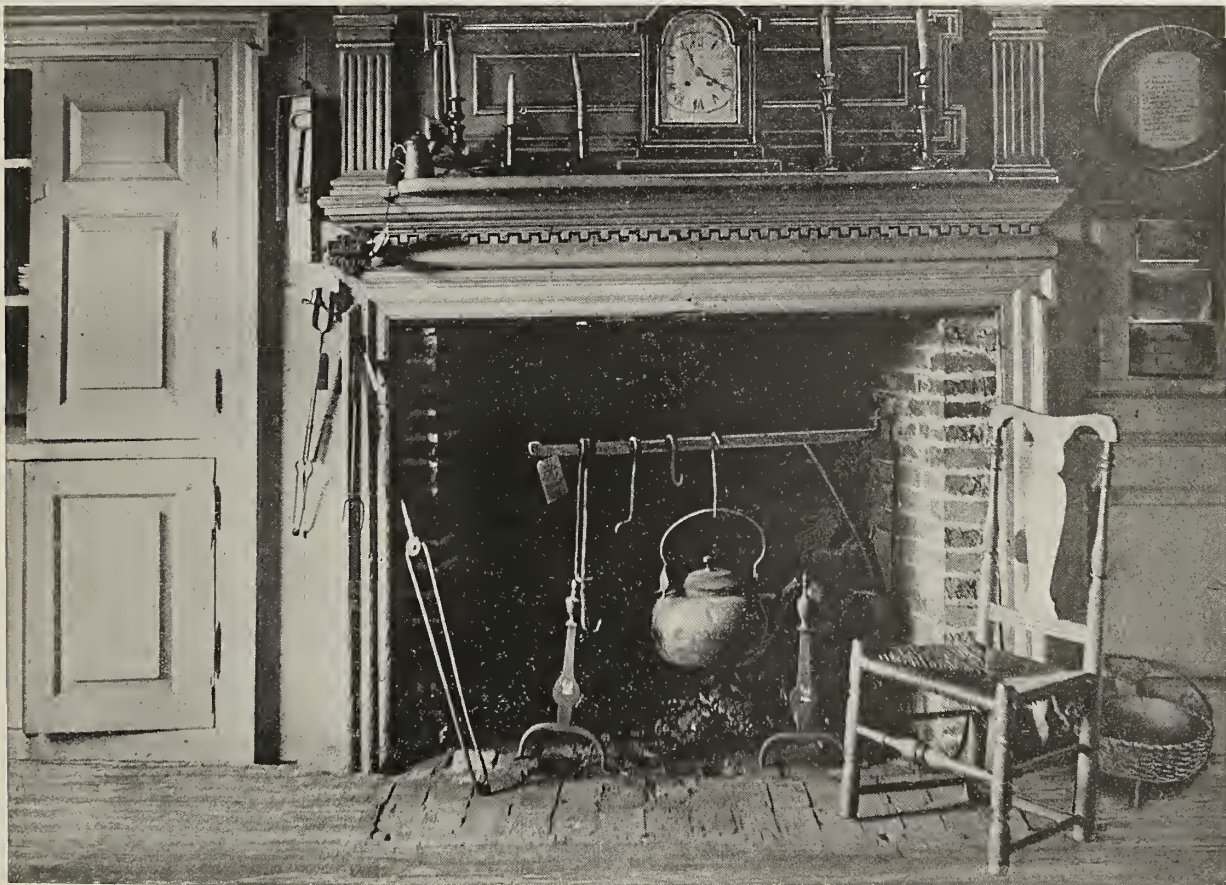


THE MABIE HOMESTEAD, ROTTERDAM

The early white settlers also drew their material from the forest to build their homes, and the simple "log cabin" was the result. The usual form of the log house was an oblong. The logs were cut the required length, notched at each end and laid in the form of a cob house with the logs placed on top of each other as close as possible, the

interstices being filled with clay or similar material. Smaller logs were used in the construction of the roof, which was thatched with strips of bark overlapping like shingles. Usually the dwelling was divided into two rooms, a "living" and a sleeping room.

After saw-mills were erected, buildings were constructed with greater regard to taste



A FIREPLACE IN THE VAN ALSTYNE HOUSE



and convenience. Occasionally a traveler would construct a shack of stone, which would also serve as a rude fort. A little later, men of means penetrated into the forests, and in many cases erected buildings of stone, which would also serve as fortifications. This was almost universally the case where permanent settlements were made along the Mohawk Valley during the early French and Indian wars.

After the advent of the saw-mill, the home of the early settler took on a different appearance; but even then, they were constructed in the interest of economy and rude convenience and were entirely devoid of lines of beauty. If one will ride along roads leading from the Mohawk River either north or south, he will perhaps notice old dwellings in all degrees of dilapidation and decay, situated, sometimes, near a more modern mansion quite pretentious perhaps in the midst of its rural surroundings. He will also occasionally



THE OLD BUTLER HOUSE

see dwellings that seem to indicate adverse fortunes in a family, as well as the decay of buildings, and will be able, sometimes, to trace their misfortunes in broken palings, and roses grown wild and choked with a dense growth of weeds.

The Frey house, near the Palatine Bridge Station on the New York Central Railroad, is a fair representative of the rude architecture

of the Mohawk Valley during the French and Indian wars, having been built in 1739, and palisaded as an additional defense against the inroads of the French and their savage allies. The Ehle house was erected in 1750 and was also fortified by a stockade as a refuge of defense during the Revolution. The Van Alstyne house, situated in the village of Canajoharie, is somewhat more pretentious than the Frey and Ehle houses and is sometimes miscalled Fort Rensselaer. Some of the interior fittings of this old house, notably the deep fireplaces and ornamental



THE DEN AT "FORT JOHNSON"



mantel-pieces, are yet in a fair state of preservation, and the building is now used as a museum of Revolutionary relics. The Ehle house is of the most primitive character, having but one story and a dark attic; the interior arrangement of the rooms is about the same as in the ordinary log cabin. The building is at present occupied by Italian laborers. In the Frey house the attic has been utilized for small sleeping rooms as is denoted by the modern dormer windows, but the attic rooms

to be more exact, in 1743, he erected a dwelling which, in outward appearance at least, was devoid of any lines of architectural beauty. The interior was divided into four rooms and central hall on the first floor, the second (half) story being reached by a wide open stairway at the rear of the hall. The building is shown on page 218. Mr. and Miss Wilson, the present owners of the house, have attempted to retain the old structure in its primitive condition, although



THE GLEN-SANDERS HOUSE

SCOTIA, NEW YORK

of the Van Alstyne house are more spacious and of much greater height, owing to the gambrel roof that covers this unique structure. That the above houses were built of stone instead of wood is owing to the fact that good building stone may be quarried with ease in the vicinity of all these buildings.

In the year 1735, a patent was granted to Walter Butler, senior, the father of Col. John Butler of Wyoming massacre notoriety, for 4,000 acres in the vicinity of the present town of Johnstown, N. Y. Shortly after, or

the hall and stairs have been removed and the lower story now consists of three rooms, the ceilings of which show heavy exposed timbers rudely fashioned with an adze.

The side walls were originally finished inside with sun-baked brick, placed between the upright timbers and whitewashed. Back of the parlor, or "best room," is a long narrow room with but one very small window. The strong double doors by which this room is entered show evidence of heavy strong fastenings and suggest the presence of a





STAIRWAY AND DOOR



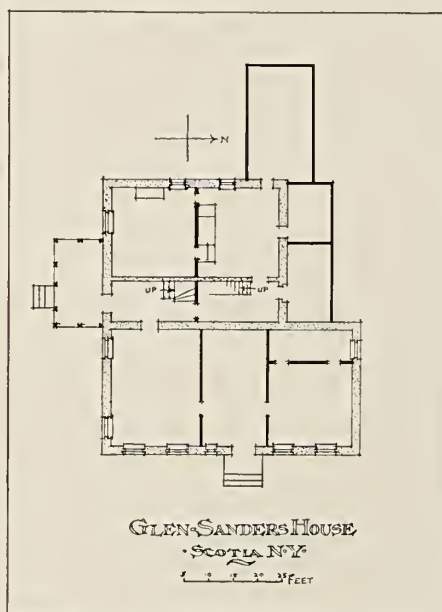
IN THE GLEN-SANDERS HOUSE

"skeleton in the household," perhaps of some person whose malady required bolts and bars for restraint. Although belonging to one of the wealthiest families of the Mohawk Valley at that period, and one closely connected in social and political affairs with Sir William Johnson of Mount Johnson, the building suggests that it might have been constructed in the same manner as King Solomon's Temple: that is, without the sound of axe, hammer or other metal tool, except, perhaps, the first.

The Butler house was built on the highlands of the Valley of the Mohawk, but on the "flats" near Amsterdam, N. Y., is still seen the sombre baronial mansion of Sir William Johnson. Strongly built

of stone it still retains the name given to it by the owner during the last French war, "Fort Johnson."

Built by a London architect, named Fuller, in 1742, its interior still bears evidence of the style in vogue in English homes of the seventeenth century; broad halls, light mahogany hand rail and balusters, and paneled walls suggestive of secret closets, deep embrasured windows with small panes of glass, protected by heavy wooden shutters with iron bars. The west room, Sir William's "den" is illustrated on page 218, also the dining-room, but this has the accessories of the nineteenth century. Here may be seen pictures of many noted personages of the French war and the war



PLAN OF GLEN-SANDERS HOUSE



of the Revolution, who were probably entertained in sumptuous style, as Sir William is known to have been a hospitable host. Here also the noted Indian chiefs Hendrick, Brant, Red Jacket, Logan, and the celebrated beauty, the half-breed Catherine Montour, were feasted in the bountiful style dear to the heart and stomach of the savage warriors of the forest.

At the beginning of the eighteenth century there was visible evidence of improvement in the structure of dwellings built by well-to-do families, and



THE DOORWAY OF "GUY PARK "

the abandonment of the old Dutch lines of architecture and the adaptation of English and French. This is noticeable in the Glen-Sanders house in Scotia, opposite the city of Schenectady. Built of rough stone covered with stucco, the main building bears the English lines, while the wooden addition in the rear, retains the high pointed roof, and the low first story with exposed beams of the Dutch period. This house was constructed in 1713, to take the place of the old Glen homestead erected on the bank of the Mohawk



GENERAL HERKIMER'S HOUSE

DANUBE, NEW YORK



River (probably previous to 1660) which had been rendered untenable by encroachments of the changing river bed. Many of the doors and casings were evidently taken from the old building, as may be seen in the photograph of one of the doors, marks of the old fastenings being still visible.

Incidentally is shown the door of St. Mary's Episcopal Church at Charlton, for many years untenanted except by church rats and mice. The front door of the summer home of a family of swallows may be seen above the gable of the door casing. The doorway of Guy Park, the home of Colonel Guy Johnson, is also illustrated, as well as the Herkimer mansion, situated

about three miles east of Little Falls, on the south bank of the Mohawk River. This was the home of General Herkimer, the hero of the battle of Oriskany, and the place where he lived nine days under an unskilful amputation, after that gruesome ambushade. A large granite monument to his memory stands about one hundred yards east of the mansion. The Mabie house at Rotterdam, N. Y., is a very good illustration of the style of houses built by the Dutch Boers of the Mohawk Valley during the latter part of the seventeenth century. The tall pointed roofs of these one-and-a-half story houses were frequently seen in the old Dutch towns of Albany and Schenectady.



*Lawson's Cypress*

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## F O R M A L P L A N T I N G

BY

GEORGE F. PENTECOST, JR.



*The Yew*

THE value of planting in relation to the formal garden is paralleled by the value of the poetic form for the more sensuous expression of abstract thought. That is, neither the design nor the planting scheme are to be considered as separate units—their values are inter-dependent and their effects must be of mutual benefit.

That this, the essential principle of planting, may be better exemplified, let us create a phantom garden and theoretically elucidate it.

In form, then, our phantom garden is oblong in outline, with its greatest axis paralleling the gentle slope of the ground. It is divided into three main terraces, each ter-

race demarked by a low retaining wall, broken by generous flights of steps. The dwelling rests upon the highest level. This disposition of the house-site screens the two lower terraces from the vulgarizing eye of the public, thus giving the "living" portion of the garden that seclusion which is so essential for the full enjoyment of garden life.

Viewing our garden in bird's-eye perspective, we have before us the three levels in their ascending heights, the dwelling being on the highest and most distant terrace. Considering the garden for a moment as a picture, we have the conventional divisions of foreground, middle-distance and background. The dark background of trees is



seen on either side of the house, with a few of the taller evergreens—hemlocks, spruces or white pines—breaking the sky line above the dwelling. The background is not “formally” planted, but is massive, dense and Gothic in character. It consists chiefly of evergreens, with a small proportion of the larger and deciduous trees, such as the maple, the elm, the ash or oak, to effect a contrast of light and shadow and outline.

The middle-distance—the second terrace—is composed entirely of deciduous trees of smaller dimensions and of a more dressy and elegant nature; it is lighter in tone and less massive and dense. The trees are formally arranged and in strict alignment with the lateral divisions of the terrace, there being no trees of any height in the central portion of this level.

The foreground—the lowest level—is open and free, having no tall trees in its concerted plan; it is devoted to flowers and dwarf fruits, and is, consequently, as befits the needs of the picture, brighter and gayer in tone. To prevent the monotony of perfect symmetry in the descending heights of the terraces and their accompanying tree-heights, there are introduced here and there, and irregularly disposed, a few isolated groups of tall, slim cedars and poplars. These give the necessary effect of the picturesque, for be assured that if a formal garden is not picturesque, it will be monotonous, dull and lifeless. Each department or terrace of the garden should have (and will have, whether consciously so planned or not) an individual genius. Hence, in planning a garden, let each compartment have its particular genius allotted to it, and then enforced in every way possible.

Thus will each terrace have its peculiar and contrasting interest, so that he who passes from one to another will not only find a refreshed interest, but if he be of sensitive nature, he will,ameleon-like, be effected by its “colour,” to borrow from Bacon.

Let us now view in detail each terrace separately. First comes the level upon which the dwelling stands. We will designate it the “entrance hall” of the garden, for does it not serve a corresponding duty to the entrance hall of the house? Neither are restricted to the seclusion of the family, both are open to the passage of friends, strangers and servants alike. They are respectively no more than the exit and entrance to the house and garden. Is not the entrance hall of the dwelling simple and dignified in character, studied and reserved in embellishment? And should not the “entrance hall” of the garden be governed by the same principle? It should be but an uncovered extension of this part of the dwelling, in the same manner as the main external proportions of the dwelling determine the subdivisions of this level. This

portion of the garden is exposed to public view and is constantly traversed, and therefore is never sought, as are the other compartments, for pleasure or quiet recreation. Hence the congruity of the exclusive use of the finer evergreens—such solitaires as the Chinese arbor-vitæ, the blue spruce, the Japanese holly, or the umbrella pine, the *Biota orientalis*, the rhododendrons and azalæas—the latter to add a warmth and softness to the colder beauty of the larger plants. Such plants are constant in beauty, dignified in form and cleanly in character, and in every way more



A TERRACED GARDEN  
Illustrating the divisions and levels of varying functions



GODDARD  
UNION  
NEW YORK



A VIEW IN THE VILLA ALBANI GARDENS, ITALY  
*Showing the effect of a few isolated groups of tall, slim cedars in breaking the monotony of perfect symmetry*



suited to architectural permanency. Only the crucial points, the axial centers, should be accentuated and relieved by these solitaires; the entrances, driveways, the intersection of paths and their points of departure will offer the proper suggestions for their suitable disposition, while the bolder proportions of the house, in submission to time-honored custom, might be emphasized by the cedar, the cypress and the like.

Leaving now the somewhat cold formality of the entrance level, let us seek the central terrace—the oasis of the garden. Its atmosphere recalls to memory the quiet charm of the quadrangle of an English University or the cloistered court of an Italian monastery. It is the highest form of beauty of which garden art is capable. It is also the most enduring and uniformly satisfying. It is suggestive of the spiritual rather than the physical. The French term it, “the sense of the beautiful in space.” Its beauty consists in its form, its latitude, rather than in its detail of broad polished sunlit lawns,



A TERRACE AT MELCHET COURT, ENGLAND

*If it is desired to have flowers conjoined to the mansion, the space between it and the terrace balustrade is the proper locality. Annuals and perennials should never be used in this vicinity. Selections from the greenhouse, which can be frequently replaced with fresh supplies, are appropriate. The beds should be simple in design and placed on the margin of the main terrace walk.*

embosomed by double rows of shapely trees. The art of planting in the extreme simplicity here exhibited, consists chiefly in temperance of execution, in knowing “when to give over, and lay by the pencil.” Here are no flowers, no shrubs. When we have decided which trees to use for the lateral turf-paved avenues, whether it shall be the epicurean lime, with its delicate spring incense; the tapering maiden-hair or the liquidambar,

wonderful even in their leafless beauty; when we have decided to connect these two lateral avenues with two smaller avenues of yews—“so thick, so fine, so full, so wide”—naught remains to be done save to place the sun-dial central to this terrace and to all the garden. Here is the true throne of the sun-dial, where all is calm, quiet and continuous, and not in the flower garden where it is generally placed, buried amidst the fading beauties of a few summer months.

Next let us descend to the flower garden:

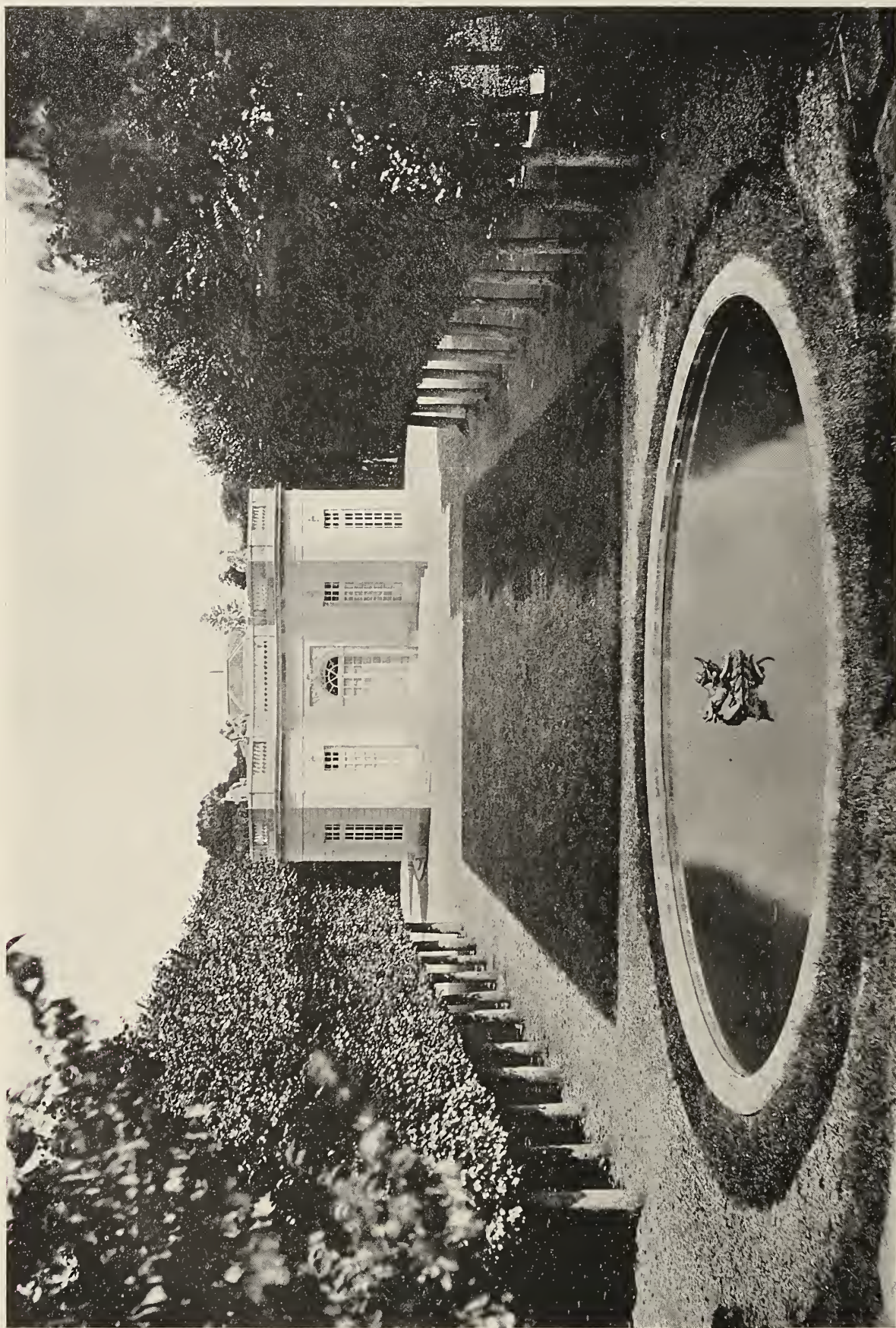


AN ENGLISH COTTAGE AND ITS SURROUNDINGS

*Illustrating a background lacking in variety of color and outline, and also crowding too closely upon the house*



SCOTT'S  
UNION  
NEW YORK



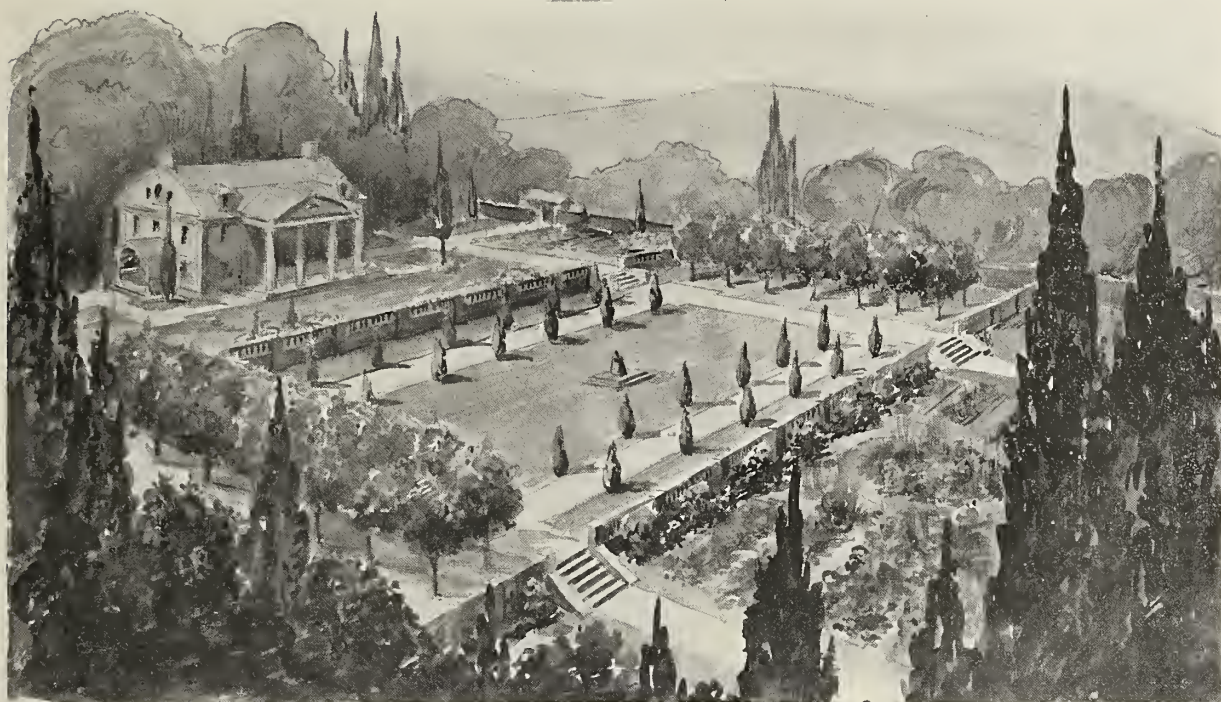
THE FRENCH PAVILION OF THE GRAND TRIANON, VERSAILLES

*This is suggestive of the proper disposition of backgrounds. There is lacking, however, the requisite interposition of conical evergreens—to afford harmony of outline, and to supply a variety of light and shadow. There should be, also, a greater breadth between the lateral trees and the house.*



—It is as sequestered as the limits of the garden will allow. The flower garden should be placed with that secret gaiety—if not bare-faced effrontery—with which the master of the house plans the labyrinthine seclusion of his “den;” and so should the Mistress of the Garden seek to shield her flower nook from the inquisitive eyes of strangers. Not that their respective “dens” will elude the charmed circle of the family gathering, but only that this circle shall not be chilled by the frequent or disagreeable intrusion of the outsider. For are not the pleasures of the

“garden den”—there are the broad and ample beds—what matters the selection, so the flowers be of personal choice; what matters the order, so there be profusion. The very flowers themselves will, in ambitious indifference to prescribed bounds, fairly obliterate the so carefully planned walks. To offer a “select list” of herbaceous flowers would be a positive impertinence—would be to dogmatize upon the classics of literature. So, with two suggestions, let us leave the care and arrangement of the sweet flowers to the fair Mistress of the Garden; for



SKETCH OF A TERRACED GARDEN  
ILLUSTRATING THE DIVISIONS AND LEVELS SUGGESTED IN THE TEXT  
*Drawn by Geo. F. Pentecost, Jr.*

flower garden essentially dependent upon its seclusion? Such a site once secured, the battle is more than half won—for the rest is but a labor of love.

Like the den when first possessed by its owner, there are the straight and ample shelves, and there upon the floor are the books. He does not require, would not have, the assistance of a professional librarian, to systemize his books. He prefers his own disorder. To him it is the best possible order; each book has its place, and he knows it, if no other does. So with the

can there be anything more dolorous than the stiff, cut-and-dried color harmonies of the pedantic florist? First, let the flowers be so massed that each bed will have its full quota of each month's blossoms, that there may be no bed without its share of brightness throughout the entire summer. There is no sadder sight than a flower garden with here and there a death-stricken patch without a bloom. Second, let the garden be well sprinkled with evergreen shrubs, for when the flowers are gone and the beds are buried beneath the snows of winter, these



UNION  
NEW YORK



THE TAPIS VERT AND THE CHÂTEAU AT VERSAILLES  
*"The sense of the beautiful in space."*



sturdier brethren, the ever-faithful box, the holly, with its crimson berries rivalling summer's most gorgeous color, the thorn, the golden euonymus, the mountain laurel, never so beautiful as when half buried in snow, the acuba, with its variegated color, these are held as hostages for the fulfilment of Nature's promise that beneath the wintry cover she holds a thousand buds, all too

requirements of each terrace considered as a unit. And each terrace is not only planted in subservience to its particular "genius," but its form and plants are selected in view of the winter months as well as the summer season.

And now a final word in respect to the formal garden as a distinct style. The making of formal gardens in this country is a new art. Many of the beauties which they represent are



THE STEPS AT CLIFTON HALL

NOTTINGHAM, ENGLAND

*The succinctness of architecture combined with the exuberance of foliage is an ultimate end of garden art*

impatiently watching for the first warm ray of spring.

“ E'en while the vital heart retreats below,  
E'en while the hoary head is lost in snow,  
The life is in the leaf, and still between  
The fits of falling snow appears the streaky green.”

Thus we have the three terraces so designed, that the planting scheme for the whole garden is accommodated to the

borrowed from the storehouse of rich treasures of the European gardens. But the one essential principle upon which the perfection of these latter gardens depends, has been, generally speaking, neglected in this country. A comparison of our modern gardens with the classic gardens of Europe is correlative to a comparison between a series of vignettes and a picture finished in all its details. The one is a





EYNSHAM HALL, OXON, ENGLAND

*Outlooks from the house viewed hourly and daily should never be dramatic, as would be, for instance, the effect of highly decorative parterres or richly colored flower beds. These become tiresome and even annoying. The eyes welcome the more reposeful elegance of the greensward.*



THE POND GARDEN AT HAMPTON COURT  
*An example of sobriety in design*





THE PARTERRES OF THE VILLA ALBANI GARDENS

*An example of "how not to do it." Designs of this nature have been justly apostrophized by Bacon: "You may see as good Sights many times in Tarts . . ."*

completed work, the other is a series of suggestions. A formal garden is complete in itself—is not dependent upon extraneous relations. Starting from the house, as the dominant feature, the rhythm of the garden radiates to the boundary, and from thence back again to the house. There is no break in its continuity, the rhythm is continuous. Each unit is an integral part in a homogeneous whole. The boundary is of great value in this style of garden. It is emphasized, demarked and designed with the special view of completing, or rather of making possible the completion of the picture. But with the majority of our gardens, the idea of a complete whole has been displaced by the more or less detached "formal feature"—here a flower garden; or a formal entrance, connected by a naturalistic intermediate link to a formal approach; or a pergola garden naively secreted in the outlying woodland. These features have no relation to anything in particular, and have no boundary to unite them in a uniform whole. To add to or

subtract from or to alter the position of such formal features would cause no blank, would interrupt no harmony, would not destroy the entourage, for there is none.

The three distinct components that constitute a formal garden—the site, the plan (which includes the house) and the planting scheme—must of necessity be in a relation one with another which compels a mutual introsusception. No one of them should be determined until a satisfactory inter-relation of the three, with their respective details, justifies a decision. Hence the necessity of forming, as a preliminary step, a complete conception of the garden as a whole, if possible, in bird's-eye perspective. This perspective should be the determining factor in the selection of the final site. Further than this, there should be one master mind who originates the whole and controls the execution of the garden to its very finish. In this way the result will be homogeneous, in which there will be a logical sequence in plan, site and environment.



COOPER  
UNION  
NEW YORK



*Pots Designed and Made at the Compton Studios*

## MRS. G. F. WATTS' TERRA-COTTA INDUSTRY AT COMPTON, SURREY, ENGLAND

BY MRS. STEUART ERSKINE

THE origin of terra-cotta is lost in the mist of the ages, but it is generally supposed to yield only in point of antiquity to that oldest of all the arts, the fashioning of defensive weapons. Prehistoric man baked cups of clay in the sun before the use of fire had been discovered, and, in a recent exhibition in London, Professor Flinders Petrie dated some terra-cotta vases at circa 7,000 years before Christ. Since that somewhat remote date, terra-cotta has flourished in all known countries. The Greeks followed the Egyptians and brought the art to the highest possible point of artistic perfection; the Etruscans stamped it with the peculiar genius of their national personality; and the Romans, who excelled in adopting and adapting the arts of more creative

peoples, were the first to use it for decorative architectural purposes.

In these days, although the main idea is of course the same, the treatment has lost much of its simplicity and much of its connection with art. Machinery is freely used in

the modern potteries, the vases once thrown on the potter's wheel are shaped in moulds turned out by the dozen, without any regard for line or proportion, and glazes, coloring matter and other foreign ingredients are introduced into the body of the ware.

I mention this because one of the most interesting features in the working of Mrs. Watts' potteries, lies in the fact that she has returned to the simplicity of the older potters and has resolutely turned her back on modern "improvements." She



THE POTTER'S WHEEL AT COMPTON





A WALL DIAL MADE AT COMPTON

has aimed at producing a pure terra-cotta, able to withstand any weather, more durable than stone and entirely suitable to outdoor decoration. The ware has been tested in 27 degrees of frost and has remained perfectly sound.

Pure clay is used, the clay found in the neighborhood of her home at Compton. It is composed of silica, alumina, proto-oxide of iron, magnesia, lime and water. No glaze is used, either in the body of the ware or on the surface, and this removes one difficulty from the potter's task; for a glaze must be transparent, it must have the right proportions of hard and soft ingredients to resist abrasion, to expand and contract at the same ratio as the body of the ware, and to avoid the crackings and crazings which so often result from the firing. On the other hand, pure clay has its own difficulties. It must be sufficiently plastic to be worked easily in a moist state, sufficiently infusible not to collapse in the heat of the oven, yet fusible enough to become dense and sonorous.

Another point to notice is that no pounded flint is mixed with the clay and no coloring matter used, the deep and tender red of the ware being obtained by having the ovens heated by wood fuel only. These ovens are "up-draught," the wares being protected by a flash wall. Great care is necessary in the firing. The objects are first of all well dried, so that all moisture is excluded, and are then packed so that the weight is evenly distributed.

A glance at the illustrations which accompany this article, will show that the designs

are, in every case, most carefully considered. The smaller objects are thrown on the wheel; the larger are cast in moulds specially designed by Mrs. Watts.

The industry is particularly valuable in the light of modern garden-craft and at a time when artistically good outdoor ornament is indeed rare.

"Consult the genius of the place in all," says Pope, and indeed, much might be written on the choice of suitable garden decorations. How often does some hideous summer-house or impossible garden-seat mar a prospect

which would otherwise be both gracious and pleasant!

"God Almighty first planted a garden," said Francis Bacon, that great man whose master-mind found time, within the limits of the short span of one human life, to occupy itself



SOME OF THE COMPTON FLOWER-POTS



with philosophy, with politics, with the life of the great world and the life of the student and recluse and who, on dying, left us a legacy which needs no additional codicil from the hand of posterity to enhance its value. This garden, he goes on to explain, should have "a green in the entrance, a heath or desert in the going forth and the main garden in the middle" a well ordered sequence which, in a house of any importance, is sure to be effective; for the green or park with great avenues of trees which first suggested the aisles of a cathedral to the mind of man, or the terraces leading down to the formal garden which, with its patterned beds is in harmony with the architectural idea, may well have the wild garden which is a sort of return to nature, leading on to the woods and meadows beyond.

Horace Walpole, whose hatred for formal gardens with straight walks bordered by clipped yews, was only equaled by his enthusiasm for the landscape gardening which arose in his day, was all for arranging Nature; a picturesque clump of trees here, a stream diverted from its course and forced to meander prettily, there; to the right, a ruined temple carefully perched on a height; and to the left a sham church-steeple placed, just where it ought to have occurred, in the middle distance. Nature was not to be



A STANDING DIAL MADE AT COMPTON

reduced to geometrical precision, but to be encouraged to pose artistically.

Which of these theories is the better, or whether a judicious mixture can be effected, must depend greatly on the character of the house and the garden, for in all art it is the unity of conception and effect which tells in the end. What is suitable to a great house will be out of place in a country rectory, and absurd, not to mention impossible, in a shooting box where the purple moor rolls upwards from the very doors and a sheet of water catches the lights and shadows of every passing cloud. In such a house as this, placed half-way between lake and mountain, I remember



THE SUN-DIAL AT "LIMNERSLEASE"





DETAIL OF THE "LIMNERSLEASE" DIAL

a dinner-table decorated with russet fern and scarlet toad-stools which seemed to be quite in harmony with the genius loci.

But whatever character is maintained in the garden, it is seldom that fashioned objects of ornament cannot add a beauty to the scene. It is part of the charm, and, I may add, of the utility of the terra-cotta work which is turned out of the Compton Studios, that it is suitable for the decoration of any garden or of any description of house, from an Italian palace, where the great pots, which look so well when planted with tall clipped bay, are quite in keeping, to the cottage on whose walls the flat sun-dial can be fastened, which is as simple in design as it is moderate in price.

But before considering the work in detail it may be well to say a few words about the industry which is beginning to take such a high place in the artistic world.

It was started in 1895 by Mrs. Watts, the wife of the great painter, with a view to the instruction and amusement of the Compton villagers; and it has gradually, step by step, developed into the present proportions.

"Limnerslease," the picturesque home of Mr. and Mrs. Watts, round which the work-

shops and studios of the industry are grouped, is situated on sharply rising ground in the valley to the left of the Hog's Back, that great wedge of high land which runs west from Guildford, and from whose summit you have a magnificent panorama of the characteristically English scenery of the heart of Surrey. It is an ideal setting for the little art centre, and is moreover specially suited to it, as all the clay used is found on the property. The industry is therefore quite independent of external help; the band of artist craftsmen working here under the direction of the artist's wife, dig the clay from the field and pass it through all the various processes, ranging from the potter's wheel to the firing kiln.

When it is remembered that Mrs. Watts is responsible for all the designs, and that more than two workers are never employed on one object—the potter and the decorator—it will be conceded that the unity of which we spoke just now, that unity of intention and effect which is at the root of all really



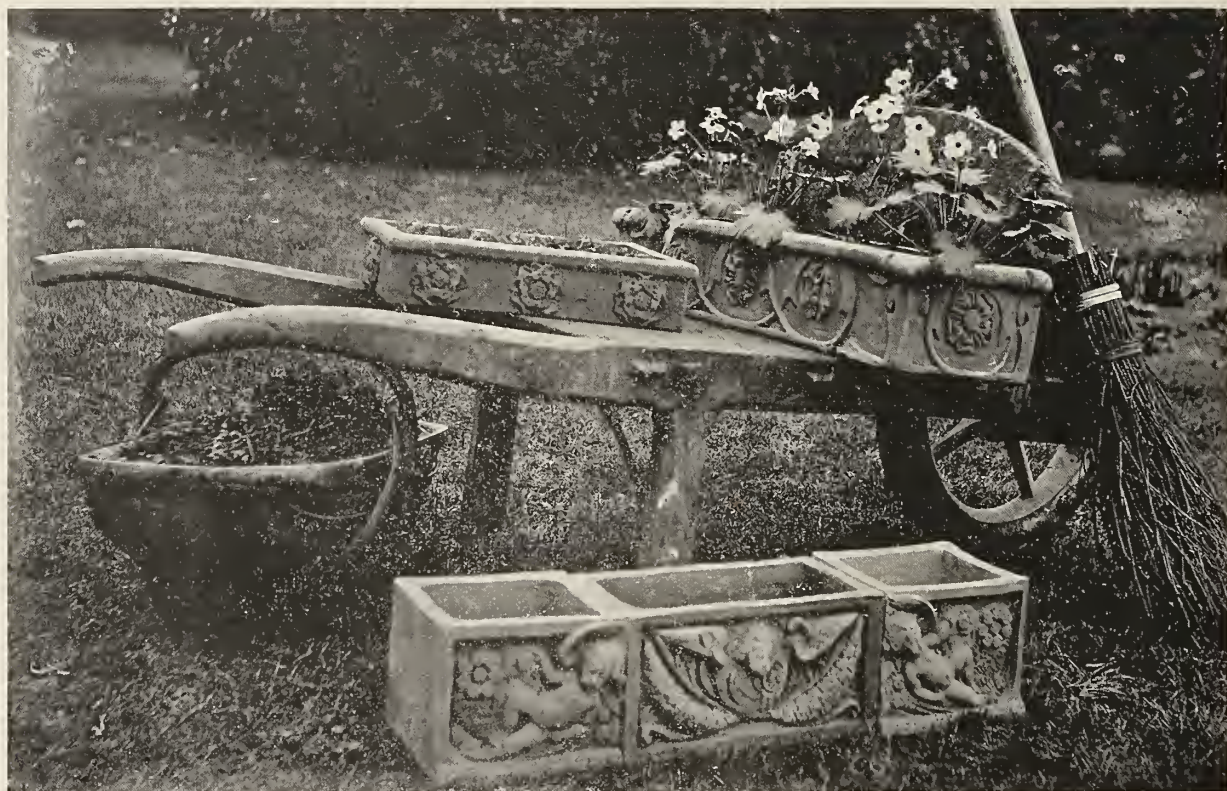
A HANGING JAR MADE AT COMPTON



artistic productions, has every chance of being seen and felt in the terra-cotta work of the Compton Studios.

There are, perhaps, two things which chiefly strike the visitor to this village industry—for village industry it remains, although some

a studio where the designs are being enlarged to scale, the potter's wheel, that fascinating relic of antiquity which we cannot better, a great room where all the moisture is dried out of the clay before the actual firing, an upper chamber where artists are modelling cupids



TERRA-COTTA WINDOW BOXES

DESIGNED AND MADE AT COMPTON

professionals have been added to the original class and the work goes on all day now instead of only in the evening—and that is the orderly sequence of the different stages of work in the different studios and the quiet happiness of the workers. As the visitor passes from the field where shapeless masses of clay are dug up, he can follow every stage of its development into a thing of beauty and a joy forever, and the progress cannot fail to interest.

He finds in succession



AN ORNAMENT MADE AT THE  
COMPTON STUDIOS

and leaves and flowers, geometrical designs and figures, as the case may be, a room set apart for the workers in gesso who are busy with the decorations for the Compton Cemetery Chapel, and lastly, the kilns where the clay is fired and which remain sealed up for about eight days, inclusive of the time allowed for cooling. After this, he can inspect any finished work which happens to be undelivered or not made to a special order. Here he may see those



standing dials, which look so well at the end of a long walk or in some grassy seclusion, and which have such fascinating mottoes, or the flat dials suitable for the wall of garden or house, one of which we illustrate here. Mrs. Watts has designed two sun-dials which have been much admired; one was erected to the memory of Queen Victoria, and the other, of which we give an illustration, was specially made for Mr. Watts and bears his motto "The utmost for the highest." Here, too, are the great garden pots of which we give some illustrations; they are Greek in feeling; but like everything else here, are modelled on original lines. Mrs. Watts has successfully copied some old Italian designs for a special purpose, but she prefers to use her own models and to turn out something real and living, instead of a mere echo of the past.

There are various kinds of pots: large ones, modelled on a long slow curve having strong and simple handles, long oval hanging jars with iron stands, the wide, cup-like shape with twisted snakes, and many others. In this connection, I may mention the window boxes which have a



ONE OF MRS. WATTS' STANDING DIALS

tremely beautiful. She is before everything a symbolist, and much of this comes into her designs for dials, Celtic symbolism often forming the basis of her scheme of decoration. But from whatever source the inspiration is drawn, we are sure of a suitable and artistic design, carried out with all the care and skill of which this band of workers, resembling rather the medieval guilds than the modern schools of mechanical production, are capable. We welcome the movement as one of great importance and interest in the history of modern handicrafts.

A SHOPKEEPER must have his stock systematically arranged, a surgeon his instruments carefully placed, ready at his hand. Ships and manufacturing plants have their gear designed and located for ease of working. The implements with which all trades or professions work must be arranged and systematically located. In communities such as academies and universities, it is the same. Their gear are the buildings, the avenues, the campus and drill-ground. These must also be arranged according to a designed plan contributing to efficiency. The city is a social community whose gear are the streets, buildings, parks and open squares. In locat-

ing these according to a preconceived design, there is an opportunity to accomplish a far higher result than can be attained by railroad or factory. The city is the greatest plant of all in point of size, importance and usefulness. It has also the greatest opportunity, for a new element can be injected into the arrangement of its effects—the element of beauty.

THOUGH not yet grown to the portions of a city, Chautauqua is a unique and important community, remarkable by reason of its location, its purpose, and the interests centering there. It is notable for the opportunity it presents for the adjustment of its

distinct individuality of their own. These vary according to their destination, but some very successful ones, intended for a London house, were designed in the style of the Adams decorations of which there is so much in the older houses of the metropolis.

There is other work done here which is outside the scope of this article; work such as ceiling decorations in plaster, gesso work, church work and tombstones, and in all of these we see the guiding hand and spirit of Mrs. Watts, some of whose designs are ex-



paraphernalia of halls, markets, cottages, shops, boat landing and avenues according to a logical and organic design. Chautauqua is to be reconstructed from end to end. It has passed beyond the period of tents and has outgrown the stage of frame buildings. It is now to be constructed of brick and stone. Aimless avenues are to be drawn into a convenient and beautiful system, a glance at which will immediately explain the purpose of all. A broad avenue will connect the market-place with the Hall of Philosophy, constituting a focus for the life of the community. About this, pleasant avenues of cottages will be arranged and a monumental stairway will lead down to Miller Park, through whose groves one may reach a new esplanade leading to the boat landing. A new hotel, new and larger shops and halls, and a lake shore drive will be constructed. The architect of these changes, Mr. Albert Kelsey, will further express the intellectual purpose of Chautauqua in symbolic structural details throughout the grounds.

THE United States Military Academy at West Point is another example of the need of a general design by which the buildings and their means of communication can be the better arranged "to meet the requirements of efficient administration and supervision, health, comfort and economy of time."

Competitive designs are to be submitted May 15th to a board of judges composed of the Honorable Secretary of War, Lieutenant-General John M. Schofield, Colonel Albert L. Mills, Messrs. George B. Post, Walter Cook and Cass Gilbert. The following architects have accepted Secretary Root's invitation to enter the competition: Messrs. Cope & Stewardson, Heins & LaFarge, Carrère & Hastings, Peabody & Stearns, Fames & Young, Charles C. Haight, D. H. Burnham & Co., Cram, Goodhue & Ferguson, McKim, Mead & White and Frost & Granger. Eight of the old buildings are to be left intact, but the designs are to provide for twenty-one new buildings without encroaching upon the present practice plain; and it is required that means be shown for the future extension of West Point as that institution shall grow in proportion with the country. The program for the changes very rightly urges a treatment "worthy of the historic associations and natural beauties of the site." Here is an opportunity for the greatest skill of the greatest architect. No finer field could be offered to the designer's imagination than the plateau of West Point and the abrupt descent to the Hudson. In rendering this more beautiful, he will preserve what Nature has done and not overawe the famous place with that architecture which is at best more or less artificial.

BY recording her practical experience in "A Woman's Hardy Garden,"<sup>1</sup> Mrs. Ely has clearly done a service to those who wish to make a garden themselves. The book is not technical, nor does it have to do with the science or theories of gardening. The author has reared and tended flowers with love and enthusiasm, the culled fruits of her labors being her especial delight. Her garden lies not far from New York, and thus the climatic conditions with which she has labored apply to many would-be gardeners here in America who have vainly strived to apply the advice of English works to our conditions. The author merely tells her story and suggests how others may do as she has done.

It is an introduction to gardening as well as a plea for it. Under the most usual conditions the easiest means of making a garden are pointed out for the amateur. It goes just far enough into detail to encourage a first step, while it eschews alluring and difficult feats of elaborate and expensive horticulture. The cost of the necessary seeds or plants is set down, along with a concise list of the most satisfactory varieties, their size when full grown, their color and time of blooming. The preparation of the soil, laying out and planting borders upon a small lot, the habits and requirements of annuals, perennials, biennials, roses and lilies: in all these, the author directs her reader in a straightforward and conversational way, which would be entertaining even if robbed of its undercurrent of humor.

<sup>1</sup> "A Woman's Hardy Garden," by Mrs. Helena Rutherford Ely, 216 pp. 12mo. Illustrated. New York and London, Macmillans, 1903. Price, \$1.75 net.









THE MARBLE STAIRWAY LEADING TO THE GARDENS OF THE ACHILLEION



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THE TRIUMPH OF ACHILLES

*The Wall Painting at the Head of the Grand Staircase in the Achilleion*

## THE ACHILLEION

THE VILLA AND GARDENS OF THE LATE EMPRESS ELIZABETH OF AUSTRIA  
ON THE ISLAND OF CORFU

By FRANK W. JACKSON

THE pride of the "Hepta Nessie," the seven isles of the Ægean which once were formed into a separate confederacy under the Venetians and later under the *régime* of Great Britain, is Corfu, the Corcyra or Kerkeera of the ancient Greeks. The gem of the island is the palace of the late Elizabeth, Empress of Austria, which stands almost at the summit of Mount Kyriaké near the little village of Gastouri, overlooking the harbor and city of Corfu and commanding a surpassingly rare and beautiful view of Epirus and Albania, and of the narrow stretch of sea which alone separates the island from the mainland. On this rock-bound coast, 174 meters above the Ægean, this monument to the wealth and esthetic taste of the unfortunate Empress has been reared regardless of temporal and material considerations, but

regardful of symmetry and system, of art and artistic adornment, to such an extent that it may well be classed among the most attractive domiciles of Europe. Yet it is neither a poem nor a dream, as the ultra-esthetic are sometimes inclined to name it. Neither is it an oasis in the heart of a desert; for the fertile though poverty-touched island is anything but deserted. It is not even the "Fairy Palace" of Viennese imagination, but a beautiful home, a luxurious retreat into which ambition and a true sense of the beautiful, abetted by wealth, have brought together and displayed the works of art and architecture not merely to delight the senses, but above all to elevate and inspire.

The Achilleion is above all things Greek, as its name implies, yet it is also cosmopolitan, for it has called upon many





THE ENTRANCE TO THE PALACE FROM THE BENIZZE ROAD

sections of the world to contribute to its equipment and conveniences. Modern in execution and design, the light, rich touches of the East are joined with the more ponderous and elegant effects of the North and West. Its spirit is withal Greek, but Greek of that early age which the world has come to look upon as its own,—the age of Homer and of those beautiful, mythical days which have proved an inexhaustible storehouse from which men of every subsequent period have never ceased to draw *ad libitum*. Thus it is in the air of these classic days, and in the presence of the

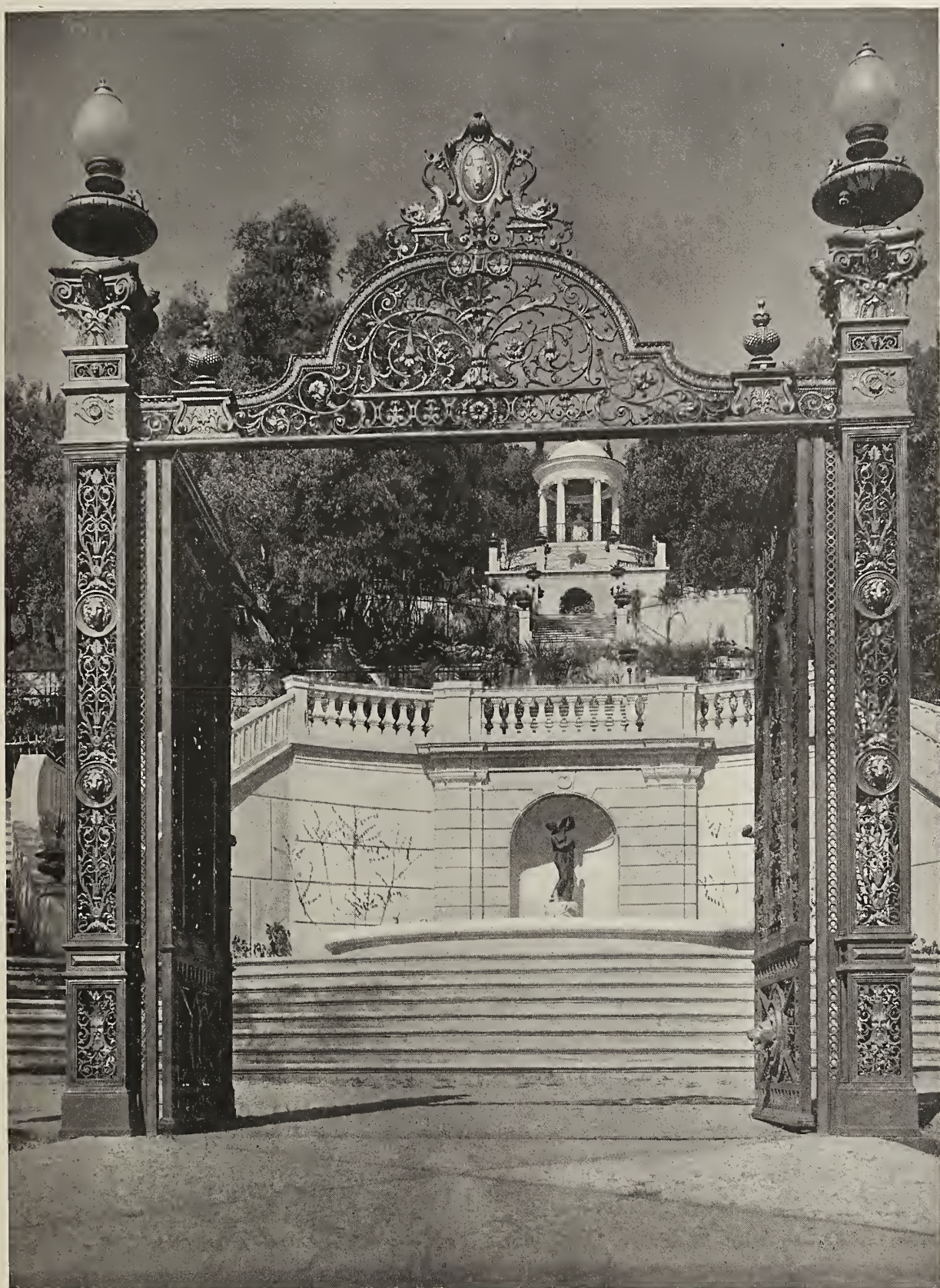
world's master minds in literature, philosophy and art, that one breathes the spirit of the Achilleion more than in the beauty of its surroundings or the comprehensiveness of its position. However, it so happens that we are concerned more particularly with the latter, although no description of the Achilleion which slights the former is either complete or just.

Visitors to the Achilleion may go by sea to the private landing of the palace near the little fishing village of Benizze, whence they may follow the beautiful, easily rising roadway which



THE PLAN OF THE ACHILLEION AND GROUNDS  
*Specially drawn for HOUSE AND GARDEN from the official surveys in the possession of the Austrian Government*





THE ENTRANCE TO THE PALACE GROUNDS FROM THE SEA  
*The Temple of Heine in the distance*





THE TEMPLE OF HEINE IN THE GROUNDS OF THE ACHILLEION



leads from the small marble pier around and around the steep hillside to the palace above. Or they may drive the eight miles, stretching between the city of Corfu and the palace, along the road which winds about the little lagoon,—Lake Kalikiopulo they call it,—and among olive trees old enough to be saints, until it threatens to land one at Hagii Deka, turns unexpectedly into the ramshackle old town of Gastouri, and plants one without preliminary warning at the lodge-keeper's gate. There one pauses long enough to spell out the letters



THE STATUE OF HEINE  
*By the Danish sculptor, Hasselries*

AXIAAEION, boldly displaying themselves above the great entrance gates, and takes a hurried and none too satisfactory glimpse at the main entrance of the palace, although in his eagerness to sweep the whole at a single glance, no less than in his belief that he will study the opening effect more minutely upon his return, his first impressions are more or less hazy and undefined. Nor is the visitor alone at fault. The palace, rising so majestically at close view, leaves the eye unprepared for things of an order less magnificent. And between admiration for the stately edifice of marble, and the natural inquisitiveness to know what lies beyond the broad staircase leading off to parts unexplored, one has little inclination to follow the driveway to the left for a more comprehensive view of the palace, or to wander so much as a few paces along the terraced walks which lead to the right. Meanwhile the setting of tropical plants and shrubs, which adorn the space immediately before the great porte-cochère is almost lost to view. So that if there is one regret, aside from the regret common to all visitors that

things so perfectly ordered must be so soon left behind, it is that the proximity of this splendid structure to its ground entrance renders an appreciation of its points of architectural excellence little less difficult than the appreciation of a towering American skyscraper from the sidewalk opposite.

The gardens lie to the rear of the palace on a level with the first floor above the ground floor, and are reached either from within by the grand staircase which opens upon the colonnade, or from without through the beautiful series of marble steps

that lead up from the right side of the palace and continue in an avenue of serpentine windings to the colonnade above. Its statues of alabaster whiteness, outlined against a background of ivy-covered walls and overhung by the tall "dendra diaphora" which lift their heads from far beneath, form a picture of almost perfect shading. It is doubtful whether any one section or object in this palace beautiful, excepting the masterpiece in marble of the Dying Achilles or the poetic beauty of his triumph over Hector, has a more perfect setting and produces a more pleasing and lasting impression than this marble approach to the palace gardens.

These gardens, comprising three plots terraced into the mountainside, run practically north and south, and the serpentine approach terminates in a semi-circular court which opens into the upper terrace at its southeastern corner on a level with and facing the colonnade. The visitor's first impulse is to begin with the colonnade, inspect the first terrace, then in order, the second and third, and finally to return and inspect the palace. A decade ago such an order of





A GENERAL VIEW OF THE PALACE FROM A SUMMIT TO THE SOUTHWARD

*The structure is the work of the Italian architect, Raffaele Caritto*

procedure probably produced the most satisfactory results,—provided of course one got any farther than the colonnade, which happens to be a most detaining spot,—for then the tall palms and the numerous other varieties of tropical plants were little more than shrubs. To-day, however, these same shrubs are no longer children but grown men, as it were, and the view of a terrace from the one next above it is anything but satisfactory, unless one is content with the evidences of an artistic beauty too general to analyze, and with a rather confused and jumbled idea of what is to be seen and of what has been seen. There is plenty of evidence, in fact, that from the beginning these gardens were meant to be viewed from north to south to obtain a concrete idea of their plan. At any rate it seems most satisfactory that we pass unceremoniously through these gardens oblivious of their points of beauty until we stand at the extreme northern limit of a small plain attached, as it were, at right angles to the mountainside, from which the view is bounded only by the limit of human vision.

Here in the apex of this somewhat conically shaped garden is located the Dying

Achilles, sculptured from Carrara marble by Herter in 1884. As a block of marble, it is faultless; as a work of art, magnificent; and as the crowning feature of the Achilleion, as well as the standard by which every other piece of art has been measured, nothing else of its kind could be conceived more appropriate and more perfect. To look upon that powerful yet graceful form in its agonizing struggle with Death, who has at last found the vulnerable spot with his poisoned dart, is to know as one can scarcely know otherwise the power and influence of the Homeric mind which conceived the character, and to more truly appreciate the inspiration which those patriarchs in literature have given to the art of subsequent ages.

Immediately back of the statue is a semi-circular seat of marble overtopped to-day by a tapestry-like hedge of bonibus, and filling the space of this semicircle is a tea-table of Indian granite. Leading to the immediate right and left of the statue are the garden walks, whose ramifications increase in number until the center of the terrace is reached, then decrease in the same proportion to the



grotto at the southern end of the garden. The plots of ground thus laid out by these ramifications are correspondingly numerous, and vary in size from the two small ones on the immediate right and left of the statue, to the large one in the center about which are grouped four others of equal size and of like design. Each plot is bordered by a narrow hedge of boxwood, cropped very close, and the whole garden bristles with tropical and quasi-tropical shrubs of a variety, size and condition such as would more than vie with a tropical garden itself. The phoenix and date palms, numerous and without blemish, are set with every regard for their proper expansion, and the whole plan is free from any sign of crowding or of that confusion of flowers, shrubs and tropical plants such as is too often met with in gardens which grow under these climatic conditions. There is, in fact, a conspicuous scarcity of flowers in this first terrace; and while one remarks the



THE ENTRANCE HALL OF THE PALACE  
AND THE GRAND STAIRWAY

wild mountain scenery about it.

To the far right and left of the Achilles, following the marble balustrade which caps the garden wall rising like a giant fortress from the mountainside beneath, two other paths lead away and are almost immediately lost in the arbored avenues or pergolas which follow the garden walls to their southern limit and converge at the grand marble approach to the second terrace. These

walks, now canopied with vines of great beauty, form a cool retreat for the numerous potted plants whose frail natures are not proof against the searching rays of the summer sun, and their noticeable though slight convexity of form as they draw in toward the



LOOKING NORTHWARD FROM THE COLONNADE



southern end of the terrace, contribute much to the general beauty and harmony of this section of the garden.

The formal arrangement of this terrace is worthy of a word of special mention. In the exact center and in a direct line south of the great statue at the northern limit is the statue of the coming midshipman, a little sailor lad in knickerbockers, jersey and tam-

Achilleion, and certainly the most striking phenomenon of this altogether phenomenal spot. Its deep recesses of stucco half hidden to-day beneath a heavy, clinging growth of vines, gives no little promise from without of intricate windings and subterranean passages. The visitor, peering somewhat timidly into these cavernous openings, is startled at seeing in the distance a diminutive garden of



THE EASTERN END OF THE COLONNADE

*Statues of Orpheus and Theseus on the right and left of the Palace Entrance*

o-shanter who sits upon the side of his diminutive bark intent upon the nautical chart laid open before him. About the base of the statue is clustered the finest collection of flowers in all the garden, and overtopping it is a splendid specimen of the magnolia tree.

Back of the statue at the extremity of the terrace and forming a part of the marble approach to the second garden above, is the grotto, one of the charming sights of the

great beauty and of equally great distinctness, catching in his line of vision the play of muscles in the back of a second sailor lad, the gentle waving of many palms, the tufted helmet of a fallen warrior, and beyond all these the blue of the sea, and hill rising upon hill in unbroken succession till lost in the clouds above. One's scattered faculties are neither quickly nor easily reassembled to the task of persuading the mental eye that it has merely seen in these mirrored depths the



beautiful lower terrace of the Achilleion in reverse order; and the magical illusion is not dispelled until long after the palace has been left to its quiet watch on the mountain-side.

A description of the second terrace must, of necessity, partake of the general nature of the foregoing, and yet there is everywhere that evidence of variety, coupled with sym-

metry, which does not escape the sensitive appreciation of the spectator, even though it may be found too subtle for expression in words. The two terraces have much in common, it is true, both being veritable palm gardens, and both are singularly free and open in design. It is noticeable that on the first terrace there has been a preference for the date palm, while on the second the phoenix flourishes in greater number, and there is here to be observed, possibly, a greater

variety of shrubs. But the principal point of difference lies in the arrangement, and it is in this that the visitor finds greatest cause for admiration. Whereas the first terrace was laid out with its points of greatest interest at its extremities, the second is arranged about a real central figure, no less a personage than the winged Mercury, whose talaria as well as the tall pedestal upon



THE EASTERN FRONT OF THE COLONNADE

*The "Fountain of the Dolphin" partly visible on the left*

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A VIEW LOOKING NORTHWARD FROM THE FIRST TERRACE

*Taken when the gardens were young. The city of Corfu in the distance*

other mechanisms of the palace, but to glance at the splendid statue of Byron which has been set up close by this exit. It is altogether appropriate that this distinguished Englishman should find a place in the land he served and supported; and the statue depicts admirably that delicacy which is the inefaceable heritage of this unique figure in literature. Greece also boasts another statue of the famous bard set up in a little province of the North, where tradition says he left his heart if not his body; but the statue of the Achilleion



THE STATUE OF BYRON

is the statue of the living not the dying Byron.

Passing between the nude bronze forms of the gladiators who stand guard at the entrance from the second to the third terrace, the visitor finds himself divided in opinion upon the excellencies of this last garden, and full of wonder at the difference which exists between it and the other two below it. One is not quite sure wherein this difference lies. There seems to be a relaxation in the somewhat rigid plan followed in the other gardens; walks have not





THE SECOND TERRACE AND THE STATUE OF MERCURY





THE LOWER TERRACE OF THE ACHILLEION  
*Taken when the garden was being laid out and before "The Dying Achilles" was in place*



been laid out in any exacting manner; palm-trees have given place to numerous cypresses which rise in alternating heights according to their peculiarity of growth and age; and the flowers which have played an insignificant and sorry part hitherto, here blossom out in great variety and beauty. Toward the center of the plot is placed a fountain in the figure of the Dolphin, after the original in the Museum at Naples, and to the rear of it is a pleasing statue of Bacchus. On the left or eastern side is found a counterpart of the beau-



"THE SAILOR BOY"

tiful semicircular seat of marble in the first terrace, with its tea-table of Indian granite, but without the capping of hedge which added a peculiar charm to the settle by the statue.

But the spectator is always conscious of the colonnade, which forms the boundary of the terrace on its western and southern sides. It is not easy to describe its points of chief interest, or to estimate the nature and extent of the influence which its classic and beautiful setting has upon the Achilleion as a whole. Beside each of its twelve Ionic columns



A SIDE VIEW OF "THE DYING ACHILLES" BY HERTER



stands a muse; and it is a relief to find these classic maidens taking up their abode on a level with humanity rather than upon some towering height, as if their lofty mountain origin precluded them from sharing the habitat of men. At the colonnade's northern entrance is a beautiful statue of Leda, mother of Helen, then in order come the busts of Posidonius, Demosthenes, Antisthenes, Zeno, and others of the patriarchs of classic

at the northern terminus is found a splendid reproduction of the Homer of Gérard; then, in order, are the story of Orpheus and his enchanted lyre with which he charmed even the wild beasts of the forests; the gallant Perseus rescuing the fair Andromeda from the very jaws of the dragon at her feet; and a vivid representation of the somewhat fickle but altogether fearless Theseus who stands triumphant over the hideous Minotaur lying



A FRONT VIEW OF "THE DYING ACHILLES"

*In the distance is the stairway to the Second Terrace, now overhung with vines. Under it is the Grotto*

ages,—eleven in all,—and at the southern terminus, more truly speaking, the eastern terminus, since the colonnade makes a turn at right angles, stands the twelfth and last, the bust of the immortal Shakespeare, the only Anglo-Saxon whose name has been enrolled in this Hall of Fame.

Of equal interest with these classic names, whose forms adorn the colonnade throughout its entire length within, as do the forms of the Muses without, are the mural paintings which decorate the spaces above them. Here

bleeding below him. One admires these painted stories of mythical days and deeds not only because of the art with which they have been chosen and executed, but because they are themes whose surroundings are such as to induce and compel admiration. One might almost say they are not entirely free from local coloring, for in the distance lies the mythical Phæcean ship which brought Odysseus on his way to Ithaca, a few hours journey to the south is the home of the faithful Penelope who patiently awaited the return





AN UPPER TERRACE OF THE ACHILLEION BY MOONLIGHT

of her lord and master, while one can all but catch the rift in the mainland through which the mysterious, plutonic Acheron finds its way into the sea.

Again Achilles is recalled to us. Entering the palace from the eastern extremity of the colonnade, one is face to face with the heart-rending but magnificent scene of the death of Hector—The Triumph of Achilles. It is a scene resplendent with the color of life and somber with the shadow of death, a scene that brings again to mind the greatness of the intellect which conceived it, no less than that which gave form to the conception. The mangled Hector, dragged relentlessly before the swimming eyes and amid the deafening cries of his helpless countrymen and friends, becomes to the spectator an object of sincerest pity, while the heartless victor is to him both wonderful and shame-

less. And turning from the scene, he seeks again the open air and, catching in the distance a sight of that same victor in the agony of death, he whispers to himself, "How are the mighty fallen," and the hate for the heartless victor triumphing over his fallen foe melts away to be replaced by commingled pity and admiration for the no longer conquering but conquered hero.

Silently the visitor steals from the spot, as yet unconscious of the thing or things which have impressed him most, but knowing only that whether he remembers in detail much or little, there has been indelibly impressed upon him somewhere a feeling of the elevating beauty and harmony of the Achilleion which neither the passing of the years nor of scenes still more beautiful can ever efface from his memory.



# SOME RECENT WORK OF C. F. A. VOYSEY

AN ENGLISH ARCHITECT

THE house-building public in England has begun, but with deliberation, to accept the guidance, if such it is, of those artists who may best be described as belonging to the school of white roughcast and green paint, and who seemingly are destined in the future to set the fashion for all domestic building. That the feat of capturing this appreciation is a testimony to the real merits of the particular work in question would be difficult to establish, so often is the public approval open to suspicion on matters of art as in other directions. Nor is it from coyness alone that designers of no less truthful endeavour have felt constrained to reassert their view that avoidance of all traditional element is too drastic a measure to apply to architectural design, the most ordered

of all the arts. It is not, of course, that the work of those designers and architects to whom Mr. Voysey's theories and productions have seemed perfection, is really



THE ENTRANCE  
FROM THE UPPER TERRACE



THE ENTRANCE COURT

"NEW PLACE," HASLEMERE





THE HOUSE FROM THE UPPER TERRACE

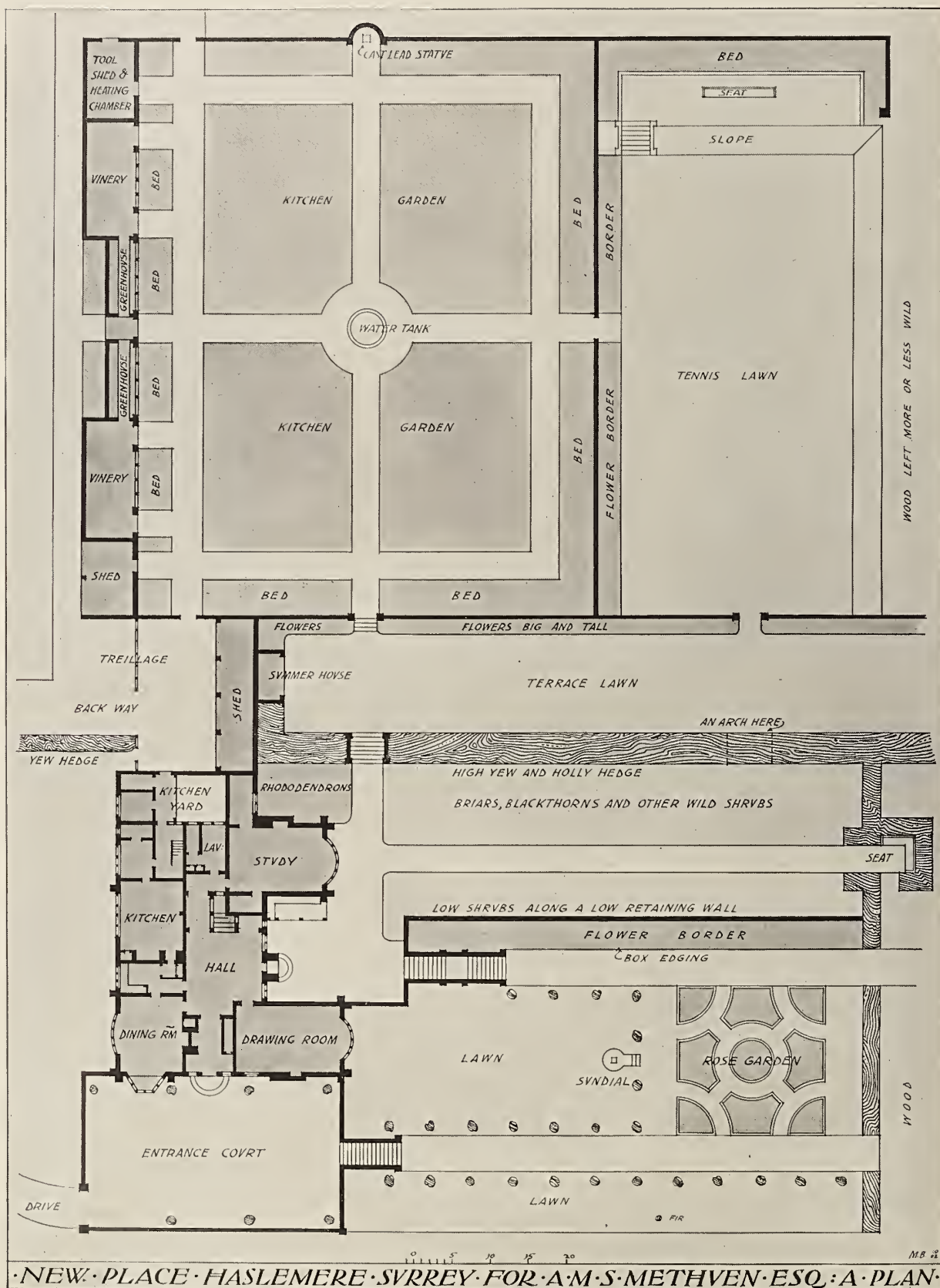
“NEW PLACE”



THE HOUSE FROM THE LOWER GARDEN

“NEW PLACE”





NEW PLACE HASLEMERE SURREY FOR A. M. S. METHVEN ESQ. A PLAN.

THE RELATION OF THE HOUSE TO THE GARDEN



devoid of a foundation upon old work,—be it of the cottage or the palace,—but that certain forms and details which they have employed have apparently been applied in a manner exactly the reverse to that in which they came to be used through a long process of logical evolution. The use that these designers make of mouldings and the contours they give them are sufficient to illustrate this point; and it will be upon buildings of a larger scale than have been as yet attempted by



THE STUDY AT "NEW PLACE"

this school, where the demand for constructional decoration becomes more marked and unavoidable, that the test will have to be encountered.

Apart from all this it is impossible to neglect the charm of freshness and the picturesque treatment of this domestic work, and the strenuous conviction with which Mr. Voysey, who was undoubtedly the "*fons et origo*" of it all, carries on his architectural and artistic propaganda.

The accompanying photographs and plans are mainly from small



THE DRAWING-ROOM

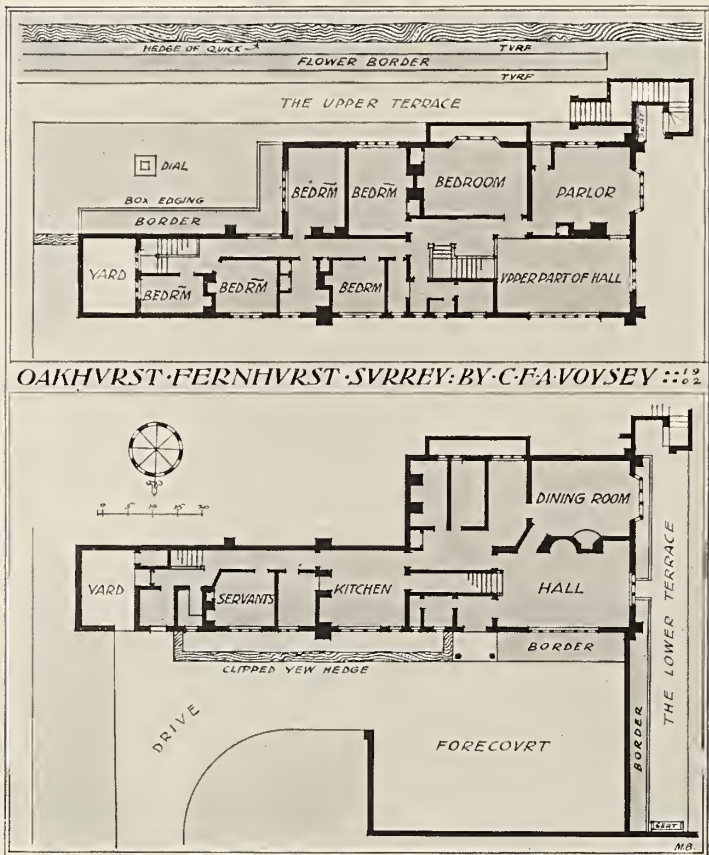
"NEW PLACE"





THE SUMMER-HOUSE AND BOWLING-GREEN

“NEW PLACE”



THE PLAN OF “OAKHURST”



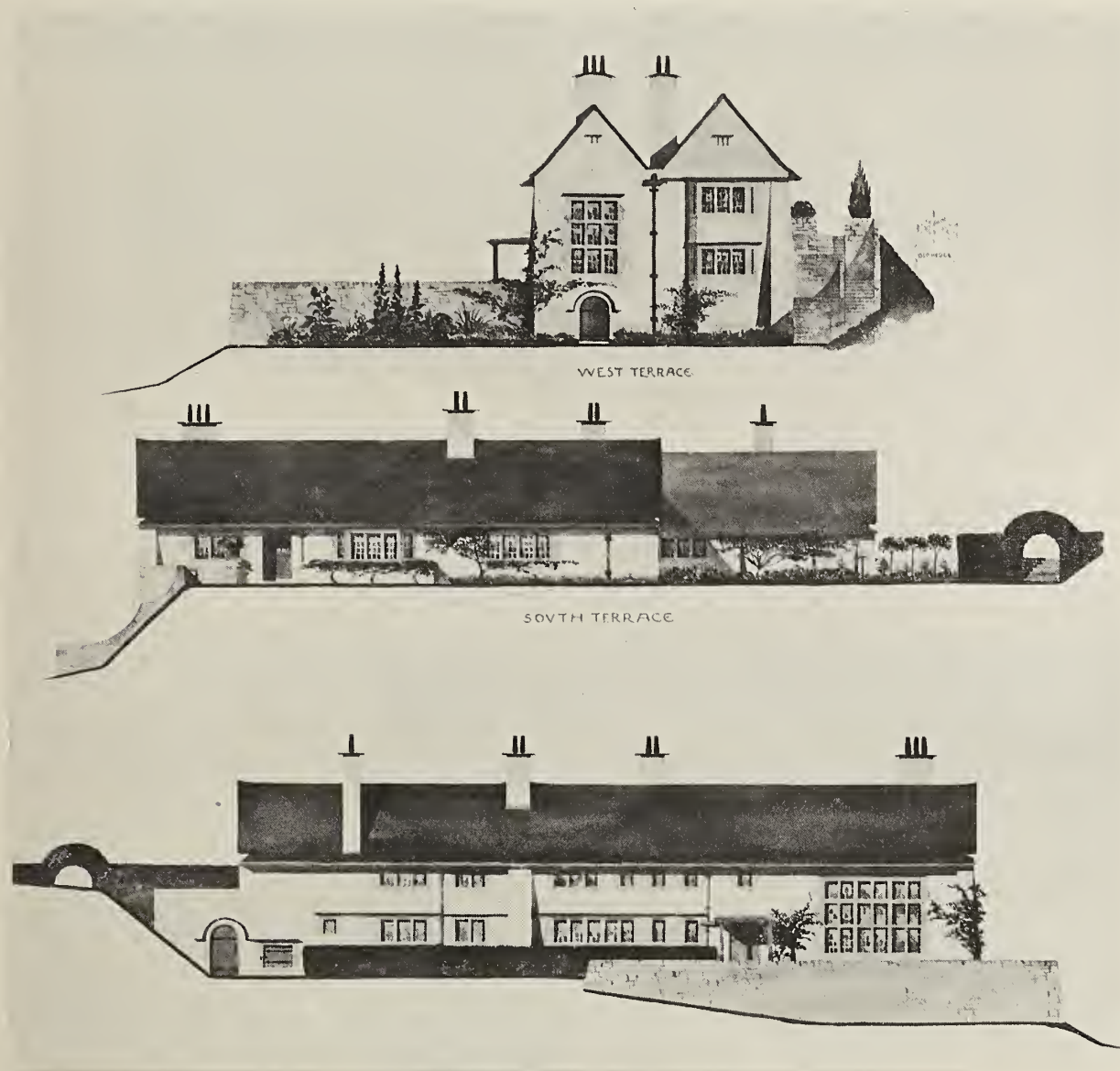
A MANTEL REGISTER  
DESIGNED BY C. F. A. VOYSEY  
MADE BY GEORGE WRIGHT & CO.



houses built upon the Surrey hills, the weekend Mecca of the London literary community. Mr. Methuen's house is in a woodland clearing upon a gently sloping hillside where the house, for convenience of access, has been placed at the base of the clearing

a sloping top parallel to the hill slope. Hammered iron gates, designed by Mr. Voysey in a characteristic style enclose the several entrances in the walls.

In the small house at Fernhurst also the levels have been made the key of



THE ARCHITECT'S ELEVATIONS

"OAKHURST"

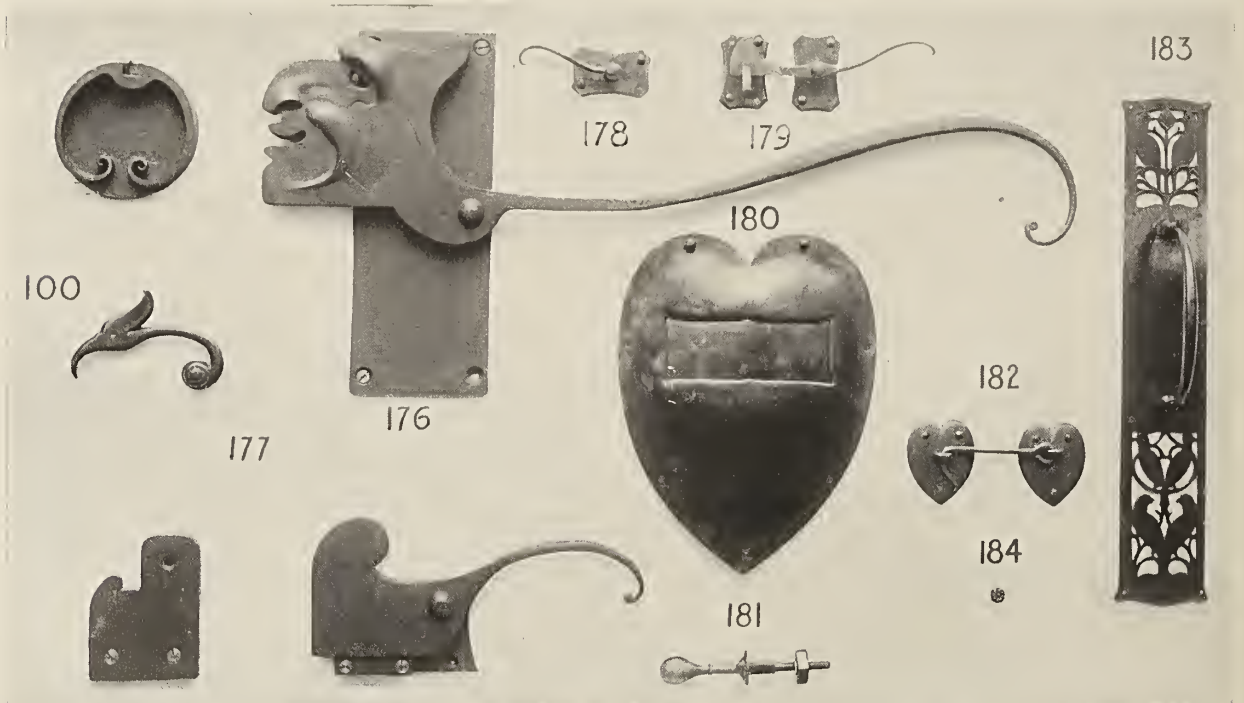
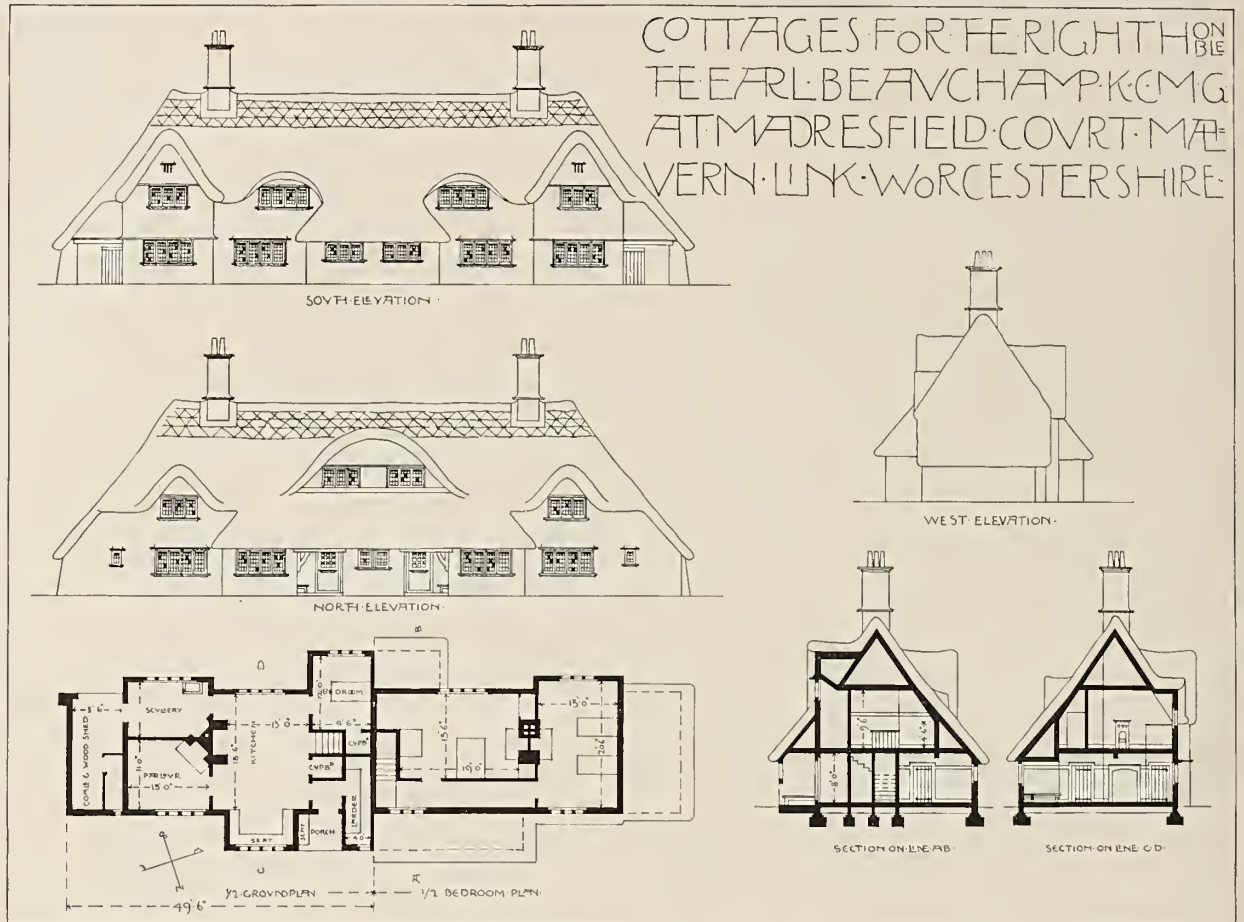
FERNHURST, SURREY

though by no means at the bottom of the hill. The garden is in four ascending levels, the lowest having the most drop, and the two middle terraces being separated by a thick and high hedge of cut evergreen, with

the design, giving the whole great variety without loss of dignity. Both these houses were represented at the Arts and Crafts Exhibition Society's display in London last January.

M. B.





HARDWARE DESIGNED BY C. F. A. VOYSEY

MADE BY THOMAS ELSLEY, LTD.

100—Stove Latch  
170, 177—Iron Latches

178, 179—Bronze Door Latch  
180—Letter Plate

181—Center Door Knob  
182—Cabin Hook

183—Grip Handle  
184—Looking-Glass Knob





THE MODEL SUBMITTED BY ISIDORE KONTI AND LEWIS P. HOBART

## THE MCKINLEY MEMORIAL COMPETITION IN PHILADELPHIA

WHEN the competition for the McKinley Memorial closed on March 2d, the designs submitted numbered thirty-eight. Sculptors and architects in many cases had worked in conjunction with each other in the preparation of single schemes represented by plaster models. The best five designs were awarded prizes of \$500 each, and the competitors thus honored were:

Isidore Konti, sculptor, and Lewis P. Hobart, architect.

Augustus Lukeman, sculptor, and C. Howard Walker and George B. Howe, architects.

H. N. Matzen, sculptor and architect.

H. A. MacNeil, sculptor, and Lord & Hewlett, architects.

Charles Albert Lopez, sculptor, and Albert Ross, architect.

The models exhibited raise the figure of the late President into appropriate prominence by means of such architectural accessories as pedestals, shafts, steps and exedrae. These alone, however, do not fully compose the setting which the figure of McKinley would occupy if any one of these designs should be carried out as the program implies. The site named is immediately in front of a minor pavilion of Memorial Hall in Fairmount Park. The exact position is in a line of trees which, at present, screens the façade

of the building. These lateral masses of verdure would provide a fine setting for the new ornament, while before it a wide avenue would give a commanding view from the front.

With such landmarks in mind as the colossal bronze Pegasus, which flank the entrance to the Hall, and also the new Smith Memorial entrance to the Park, both of which are situated near by, obviously a fortunate conception of the McKinley Memorial would be modest in scale and rather restrained in outline. The work should not compete with its elder and larger neighbors, and it should be suited to illumine the view of a minor pavilion of Memorial Hall, since a site before the main pavilion of that building could not be obtained. Moreover the cost was not to exceed \$30,000, a conclusive condition for restraint. Of the five designs which the jury brought forward as the best of all those submitted, three certainly offer no competition to the existing objects we have mentioned. Indeed it may be questioned if two are sufficiently lofty to assert themselves with any degree of positiveness in the surroundings described.

One of the most interesting things to be observed in the competition is the variety appearing in the plans, and this is the more



surprising when we remember that a photograph of the proposed site was sent to all intending to compete. Some suppose the monument to be seen only from the front, others that it shall be a resting place, and still others conceive it to be a focal point approachable from all sides. These types are represented in the five premiated designs. That submitted by Messrs. Augustus Lukeman, C. Howard Walker and George B. Howe is clearly intended to be viewed only from the front, and the back of the architectural feature behind the figure is ornamented by inscriptions alone. On account of its pronounced dignity and refined outline this design would appropriately take its place in



THE MODEL SUBMITTED BY AUGUSTUS LUKEMAN,  
C. HOWARD WALKER AND GEORGE B. HOWE

Lewis P. Hobart belongs to a class of designs of a different monumental character than those already mentioned. Here an exedra supplies a resting-place where a visitor may more thoroughly admire the personality

the line of trees and would make an excellent sculptural and architectural ornament amid the existing highly finished landscape.

The design submitted by H. N. Matzen is not more impressive than the foregoing one. The prominence of the two secondary figures is of doubtful success, although they give a very harmonious outline to a composition whose mollified lines are somewhat suggestive of the new art.

The model submitted by Messrs. Isidore Konti and Lewis P. Hobart belongs to a class of designs of a different monumental character than those already mentioned. Here an exedra supplies a resting-place where a visitor may more thoroughly admire the personality commemorated, from the marble embodiment of which he is separated by allegorical female figures.

Still another *motif* is that of a tall enriched pedestal rising from a square platform, as we see it in the design submitted by Messrs. H. A. MacNeil and Lord & Hewlett.



SUBMITTED BY H. N. MATZEN



This curiously expresses in its plan that the monument is to be approached from all sides. And true it may be, that the terrace is, after all, not a fixed condition; and if this design were carried out there would be few obstacles to a rearrangement of existing walks so that the required access from all sides could be satisfactorily gained. A greater height is attained in this scheme than in any yet mentioned and the spreading platform by which the design is extended laterally upon the ground contributes no little dignity to the beautiful pedestal and the surmounting figure.

The terrace, as a fixed condition of the scheme, does not make its appearance until we come to the design of Messrs.



SUBMITTED BY H. A. MACNEIL AND LORD & HEWLETT

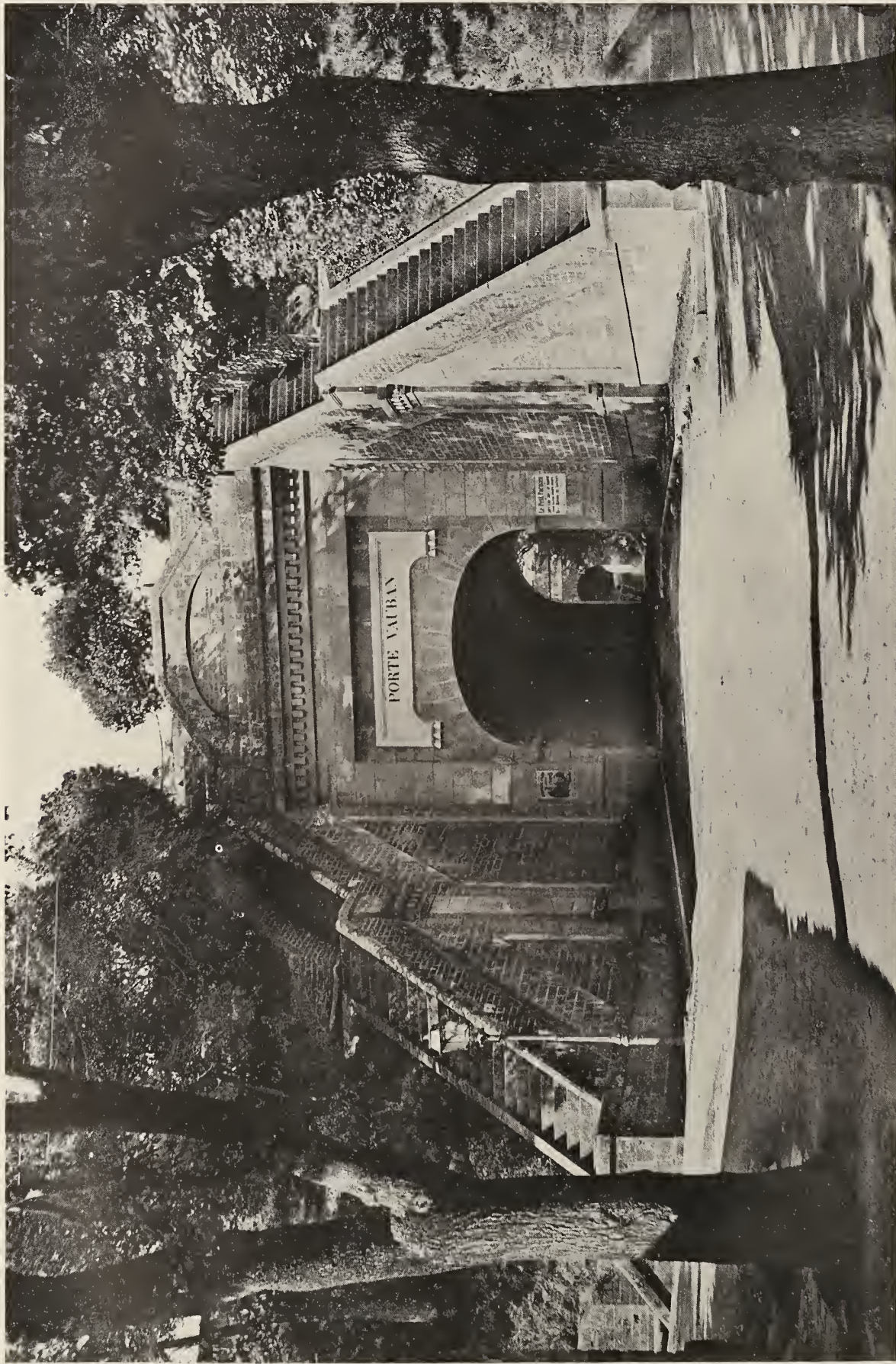


THE MODEL SUBMITTED BY  
CHARLES A. LOPEZ AND ALBERT ROSS

Charles Albert Lopez and Albert Ross. Here is a distinct departure from the idea which prevailed in the foregoing models, and we have a shaft of decided proportions rising above the trees and agreeably contrasting with the rather low lines of the building in the background. It is upon the idea of a thoroughfare that this design is based,—a thoroughfare leading up the terrace by means of steps, providing a foundation for the shaft, and onward to a walk surrounding Memorial Hall and to other parts of the Park beyond.

Just what importance will be attached to this considering of the terrace, or of giving access to regions beyond it, can only be ascertained from the final selection by the General Committee of the design ranked first of all others. The author of this will then be commissioned to execute it. In the selection it is possible that the site will have less bearing on the question than an examination of the program would indicate, for it is known that the position of the monument may be changed to another position in an entirely different section of the Park or of the city to which Fairmount belongs. The delightful elasticity of programs!





AN ENTRANCE TO THE TOWN OF LE PALAIS, (NAMED AFTER THE ARCHITECT OF THE CITADEL)

BELLE-ISLE-EN-MER, COAST OF FRANCE  
*One advantage, at least, the so-called towns possessed was that their approaches could be made attractive. The problem of raising the outskirts of a modern city to their proper dignity is as yet unsolved.*



M I R A V I S T A  
AT MONTECITO, SANTA BARBARA COUNTY, CALIFORNIA  
By ISABELLA G. OAKLEY

THE garden as a child of Art, a link between a beautiful house and the surrounding wildness of nature, is still in its infancy in California. While on the contrary natural gardens of peculiar beauty are frequent; these are developed out of the groves of low live-oaks which are usually

that exist are yet too new to be really harmonious and captivating. At best it will be a heavy task to keep gardens within formal limits, where there is no frost, and yet a highly stimulating soil. The problem of selection of plants is full of interest.

The garden here pictured has been planted



THE APPROACH FROM THE GARDEN

“ MIRAVISTA ”

found in the valleys of the south. Several acres of natural park, with sparse undergrowth, are thus at no great expense planted with exotic shrubs, palms, and bamboos, which are green and flowery all the year. Not a little of this imported flora has already been naturalized, and now reproduces itself from season to season.

But the pioneer stage of building is fast being outgrown; as the era of the great ranches disappears, beautiful homes increase in number and elaborateness. In the vicinity of Santa Barbara the few artificial gardens

but ten months. It is in Montecito, near Santa Barbara. Upon rebuilding and enlarging an old house, the owner put the garden into the hands of a lady—an artist in more fields than one—Mrs. Elizabeth E. Burton, who drew the plans and directed much of the work. Out of the fifty acres of live-oak and lemon trees which previously covered the place, fifteen were treated formally as an adjunct of the new buildings.

Let me expend a few lines upon the general situation which is one of singular beauty. Lying on the lower slope of foot-





THE PLANTING AT THE TERRACE WALLS

“ MIRAVISTA ”





THE PORTE COCHÈRE

“MIRAVISTA”

hills, the house is about six hundred feet above sea-level; its back to the mountains and its face to Santa Barbara Channel and the Pacific. Less than three miles to the northward runs the crest of the Coast Range, here called the Sta. Inez Mountains. The near range is nowhere over four thousand feet high, but its rugged and massive walls stretch fifty miles along the coast, parallel with its curves, and accenting the shore by several lofty promontories. From any point of the house and garden can be seen the snowy line of distant surf edging the dazzling blue of the sea. Close this horizon on the south by a chain of peaky islands, overhang it with a glowing sky, dot it with scattered villas among plantations of oranges and lemons, and you have a situation for a garden rarely excelled in any land. Visitors talk of Italy, but it is only Sicily that can be compared to this in point of climate and fertility,

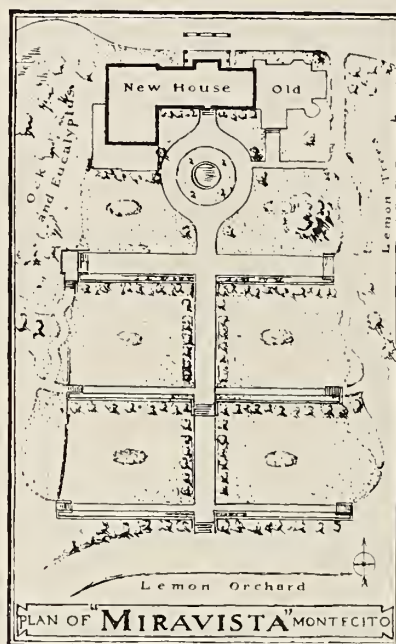
while here is no touch of malaria or the sirocco, both of which infest that region.

“Miravista,” a part of this lovely slope, was originally covered with loose rocks amidst small live-oaks and a few scattered sycamores. The photographs afford some idea of the general landscape, the house and its formal enclosure. The east wing is to correspond with the west when finished. The material is rough cut sand stone. The garden is enclosed only by the groves of trees at its back, and the lemon orchard and oaks that lie between it and the main road and adjoining estates. On the north and west are many tall eucalyptus trees, planted to act as protection from occasional winds. The only hedge is the one that marks the western boundary—the usual Monterey Cypress. A screen of fruit and nut trees divides the kitchen garden on the north from the ornamental garden.



The house fronts a wide slope broken by three terraces, bounded by walls and balustrades of roughly finished yellow sandstone. In the rear is a spacious porte cochère, and beyond it a court for the circulation of carriages, with seats amid shrubbery and formal beds of miscellaneous flowers. From the seats a view is enjoyed of the roof of the house and portico, with their bay trees and vines, affording as they do the final touch of art in the combination of house and garden. The borders of the lawns were at first planted with the usual hardy bedding-plants, but later, begonias of many species were substituted. They flourish upon the watering the grass requires and bloom constantly, for here, I must again remark, there is no frost. Circles of splendid cannas mark the centers of the lawn upon each level. These flower-bordered lawns, in their sunny breadth, have a jewel-like effect amidst their dark setting of oaks and lemon trees.

The uppermost terrace is of course treated architecturally and has a central fountain, while the house itself is beautifully set off with gay flowering plants, a few vines, mingling with the stiff dark pyramids of Italian bays in tubs. Seen across the grass from the house steps, the balustrades lift themselves above a rainbow of color.



THE PLAN

The western slopes of one terrace have been used as a resting place for the boulders that were removed in grading. Here they are gathered in irregular patches and converted into a plantation of aloes, cactus and rock-loving plants, which will soon envelop them. Beyond the line of pointed junipers seen on the south, forty feet of the lemons are to be replaced with miscellaneous shrubbery, such as mandarins, guavas, pomegranates, for these are all low growing, shining, dark and clean. Acacias and genistas will be scattered about, and afford a perpetual succession of yellow, fragrant flowers.

Several acres of oaks lie between the lemons and the eastern boundary. Through them the drive winds, passing at length in front of the terraces and then westerly to the house. These oaks afford a tract of nature's own wild self. They are the haunt of wild birds; of splendid bluejays and woodpeckers the year round; of robins in winter, and wrens and sparrows of many kinds in spring and summer.

Thus the architectural features of this house and garden lie, so to speak, in surroundings that subtly blend the natural scenery of the foothills and mountains with the art of the place, into a well compacted whole.



THE POOL BEFORE THE HOUSE

"MIRAVISTA"





## A DAY AT PENSHURST

By CLINTON GARDNER HARRIS

*With Photographs and Plan especially made for "House and Garden"*

PENSHURST in Kent lies in a quiet valley watered by the Medway, which winds sleepily through meadows and past fields where sheep graze deep in rich pasture lands. Much as it appeared in the days when Sir Philip Sidney wandered amidst its splendid woods and through its sunken lanes does it appear to-day. Remote from the main highways of travel, and yet within easy reach of the great and busy metropolis, it seems content that the march of progress should follow other routes, while to its lot remains the simplicity and repose of bygone centuries.

Our first glimpse of the village is from the surrounding hilltops, as the Tunbridge road descends into the valley and over the bridge, whence this lovely country seat of Lord de l'Isle and Dudley comes into view. Dominating the landscape, with its towers and battlemented walls, it seems to stand, still a guardian over the neatly kept cottages which nestle as of yore under its protecting wing. Behind the castle loom up the tall trees of the park, their boughs well laden with mistletoe; and over the yew hedges we

see the famous old gardens with their ponds, and with their flower-beds and fruit trees just bursting into blossom.

A sudden turn in the road cuts off the distant view, but below the bridge, the usually placid stream, now turbulent from the early rains, boils beneath the arches. Near by the fields, already bedecked with little daisies, lead up to the hedge-rows and fences, where magnificent old oaks stand forth, with all their splendid tracery of branches against the April sky.

Already Penshurst seems to satisfy our ideal of the English countryside, and we feel anxious to make further acquaintance with its charms. Before us looms up the church, —its square pinnacled tower just peeping over the roof of the village post office. Here in this quaint half-timbered building is received most of Penshurst's knowledge of the outer world, here the daily mail is opened, and around the gnarled trunk of the tremendous oak before its door, centers all the life of this quiet village. Exactly the age of this glorious tree no one seems to know. It blocks the very entrance to the





THE APPROACH TO THE CASTLE FROM THE NORTH



THE CASTLE AND ITS SETTING



THE GARDEN FROM THE SOUTHWEST

PENSHURST



churchyard beyond — its branches shade well the houses on either side of it — both some two hundred years old. It could hardly have been planted purposely in such a position, and no doubt it greatly antedates the cottages. What

a village record it could unfold; each Sunday for centuries the countryfolk have passed by it on the way to service; about its trunk has gone the wedding procession, and often has it witnessed the final rites of a worthy swain as the bier paused in its shade at the curious lych-gate, the carving in whose overhead wooden beam: "My flesh also shall rest in Hope," reminds us that we are entering consecrated ground.

At the small stone porch we descend a step, pass wooden benches on either side and enter the church. Three distinct gables



THE ORANGE COURT

form the roof, the aisles being separated from the nave by columns supporting arches. Through the open gate in the churchyard wall we see the rectory, approached by a broad flight of steps. It is a fine old brick house of the

eighteenth century.

The path leading to the garden passes beneath a pergola walk, where square brick piers support the vine-covered beams. Below us lies the sunken grassy garden, surrounded by an arbor, its low stone-coped central pool set in the midst of flower-beds, whose rose bushes suggest a perfect wealth of blooms. Were it but the month of June! Through the trees we catch sight of the village hostelry, whose name, "The Leicester Arms," recalls the original lords of the estate.



THE GARDEN FROM THE SOUTH

PENSHURST





THE GARDEN FROM THE EAST

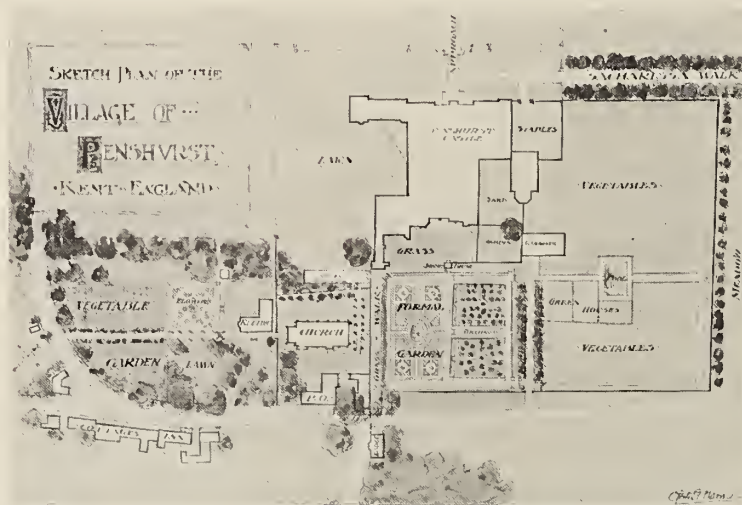
PENSHURST

Leaving the rectory and wandering leisurely along the high road, enjoying the rich rolling landscape, we are soon before the entrance to the "Place," the real gem of this attractive setting. The splendid façade, with its groupings of hexagonal brick chimneys, attracts our attention as we advance toward the portal across the wonderfully kept lawn, where sleek cattle crop the velvety herbage.

Here, within these ivy-covered walls, in 1554 one of England's most courteous gentlemen first saw the light of day. Here is the hall with its open-timbered roof, supported by curiously carved figures. In its center is still seen the hearth, where in early days the fire burned, the smoke finding its way out of louvres in the roof. The walls are hung with armor, suggestive of feudal times, when here assembled the

retainers to answer to the call to arms. A panelled oak screen covers the entrance and supports the music gallery for the minstrels at the feastings. At the opposite end the hall adjoins the living apartments. An open staircase leads to the second floor; and high in the wall, a small aperture, entitled "the ladies' peep," afforded the fair folk, debarred from the gaities below, a means of gratifying their curiosity as to what was done at the banquets of their man kind.

Many are the curious old portraits that line the picture gallery, but none, perhaps, is more so than one painting of Good Queen Bess dancing with her favorite, the gallant Earl of Leicester. That he was strong and agile, as well as gallant, may be safely inferred, as the artist has depicted the Queen, lifted by her cavalier in the ardor



THE RELATION OF PENSHURST CASTLE TO THE VILLAGE





*The Record Tower* *Summer-House*  
STAIRWAY LEADING FROM THE SUNKEN GARDEN TO THE GRASS TERRACE



THE LONG WALK

AUTUMN VIEWS OF PENSURST

THE GARDENER'S COTTAGE





THE GARDEN ENTRANCE

PENSHURST

of the dance, some three feet into the air.

Elizabeth is said to have made frequent visits to Penshurst Place, and she doubtless brought with her enough of the material of her brilliant court to thoroughly arouse the quiet village from its accustomed lethargy. What beautiful glimpses must have been hers as she looked from the mullioned windows over the formal garden, over yew hedges and walls to the wooded slopes which form the horizon of this abode of quiet and peace.

Along the noble "Sacharissa walk," a favorite haunt of Sidney's on a bright summer's morning, must have been gathered many an inspiration for his "Arcadia," the actual writing of which, however, took place at Wilton while enduring a short exile from the capricious court of Elizabeth. To Penshurst he brought his friend Spenser, who, amidst these lovely surroundings wrote his pastoral poem, "The Shepheards Calendar," which he dedicated to his friend and patron Sidney.

How easy to picture, too, the happy days, when returning from his journeyings in foreign lands, Sir Philip wandering amongst these lovely gardens, 'neath the fruit trees on the soft grassy paths, dotted with white daisies, deeply in love with his Penelope,

daughter of the Earl of Essex, wrote :

"In grove most rich of shade  
Where birds wanton music made  
May, then young his pied weeds showing  
New perfumed with flowers fresh growing  
Astrophel with Stella sweet  
Did for mutual comfort meet.

To love Sidney is to love Penshurst. The two seem still inseparable. A day spent with him in his favorite haunts in the secluded nooks of his garden, listening to the same bird-notes that he heard, breathing the same freshness in the spring air, attunes our temper to that of England's historian who characterizes in these glowing words the hero who, while necessarily thrown into intimate relations with the corrupt court life of his time yet kept pure his own white soul.

"Sidney, the nephew of Lord Leicester, was the idol of his time, and perhaps no figure reflects the age more fully and more beautifully. Fair as he was brave, quick of wit as of affection, noble and generous in temper, dear to Elizabeth as to Spenser, the darling of the court and of the camp, his learning and his genius made him the center of the literary world which was springing into birth on English soil. . . . The





"DIANA'S BATH"

PENS HurST

whole of Sidney's nature, his chivalry and his learning, his thirst for adventure, his tendency to extravagance, his freshness of tone, his tenderness and childlike simplicity of heart, his affected and false sentiment, his keen sense of pleasure and delight, pours itself out in the pastoral melody, forced, tedious and yet strangely beautiful of his *Arcadia*."

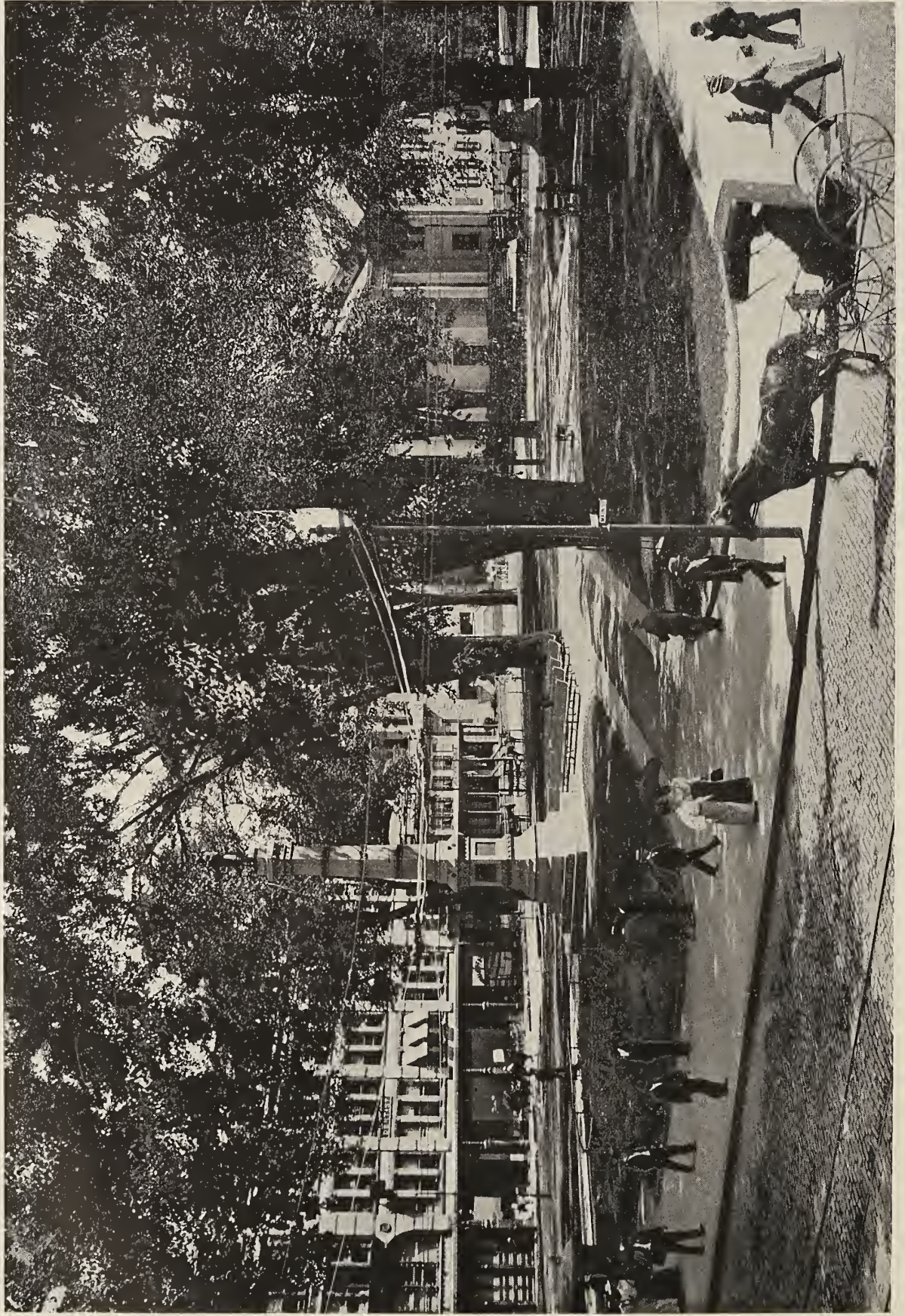
Here, then, was a man, travelled, learned and cultured, poetical to a degree, with a wonderful appreciation of nature, choosing to write an ideal pastoral of an ideal country, and drawing his inspirations from his own home in the garden county of England.

Were Sidney to return to earth to-day, I doubt not that though so much has changed, the brilliant chivalry of his own time having yielded to the business ideals of an age which is more deeply earnest, though less picturesque than his, he would still find rest and stimulus in this same little stream, winding quietly through the same meadows, and in the noble view from his castle windows looking down the lovely garden, across by the same church tower, around which still clusters the quiet little village, losing itself on the wooded slopes which form the fair setting for this noble gem of Penshurst.



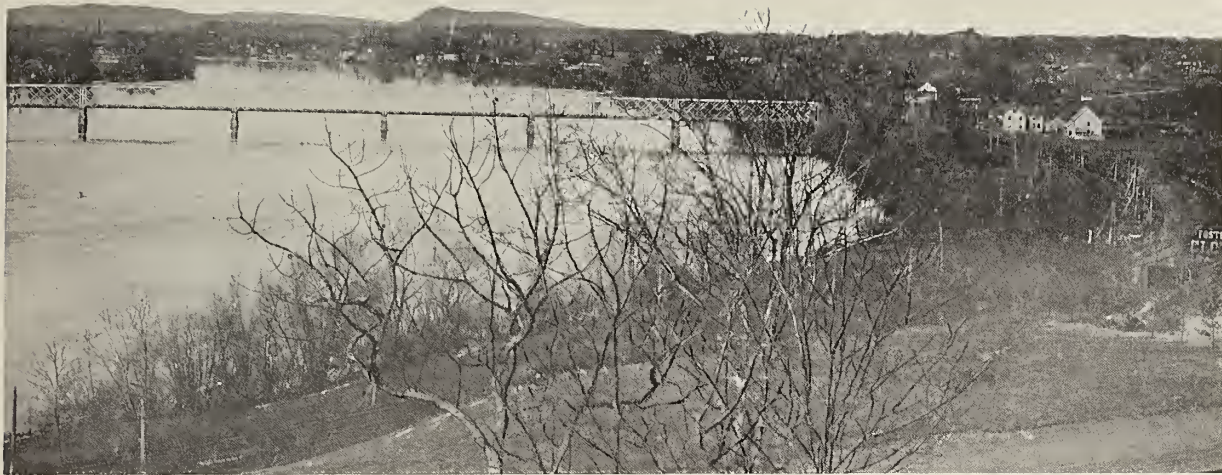
THE LONG WALK AT PENS HurST





COURT SQUARE, THE CIVIC CENTER OF SPRINGFIELD





THE CITY FROM THE SOUTH

## THE IMPROVEMENT OF SPRINGFIELD, MASS.

By GUY KIRKHAM

CIVIC improvement is in the air, and the purpose to bring it down to earth is increasingly evidenced. Great things are being done in the large cities, and even in so modest a place as Springfield, Massachusetts, the disposition for improvement is becoming manifest and the possibilities are being studied, while some excellent things have been already achieved.

Springfield is a city of 65,000 people, with a naturally beautiful location and great possibilities for growth and improvement. It is situated on the left bank of the Connecticut River, here a noble stream near a quarter of a mile wide. The right bank opposite the city spreads out in broad elm-dotted meadows, through which winds the Agawam or Westfield River, a tributary stream coming down from the line of hills that forms the western horizon. The left bank on which the city is built rises in gentle slopes from the river level, with occasional sharply-pitched points giving commanding views. The river flows by in long sweeping curves, with channel for a considerable traffic and a current not too strong for pleasure boating.

Main Street, the principal business thoroughfare, parallels the course of the river in a general way, some two blocks removed from it; and practically the entire river front of the

built-up section is cut off by the railway tracks. The Boston and Albany Railroad crosses the river a little north of the center of the city. The New York, New Haven and Hartford approaches from the south along the river line and one or two hundred feet back from the banks, till its tracks join those of the Boston and Albany. The Boston and Maine approaches from the north, but is somewhat removed from the river until within a short distance of where its tracks join those of the Boston and Albany. Three highway bridges cross the river—two through-truss iron bridges, one at the north end and one at the south, and one wooden covered bridge near the center of the city.

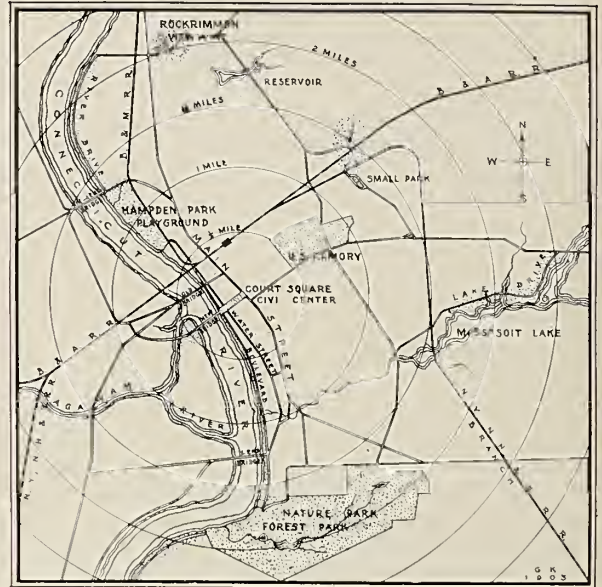
The place is proud of its pleasant lawns and tree-shaded streets. It has some well distributed small parks and squares, a few enhanced with fountain or pool. Especially is it proud of Forest Park, a tract of 460 acres, the larger part judiciously left with its native woods undisturbed except for the drives through them. Forest Park extends to the river front. Two small plots between the railway tracks and the river are owned by the city, one used as a public playground and the other as a boat landing. The latter has been improved to the extent of a hardened roadway and a little turfing, and here two or





PRESENT

(Copyrighted 1903 by HOUSE AND GARDEN)



FUTURE

AN OUTLINE STUDY FOR THE IMPROVEMENT OF SPRINGFIELD

three boating organizations have their houses and floats. Other sections between the tracks and river are occupied by factories and tenements. To the north, where the space between tracks and river begins to widen, is Hampden Park, with its race course and ball grounds. The Boston and Maine Railroad now owns a controlling interest in this tract, which is bordered on the north by a piece of unimproved public land and West Street, the way to the north-end bridge.

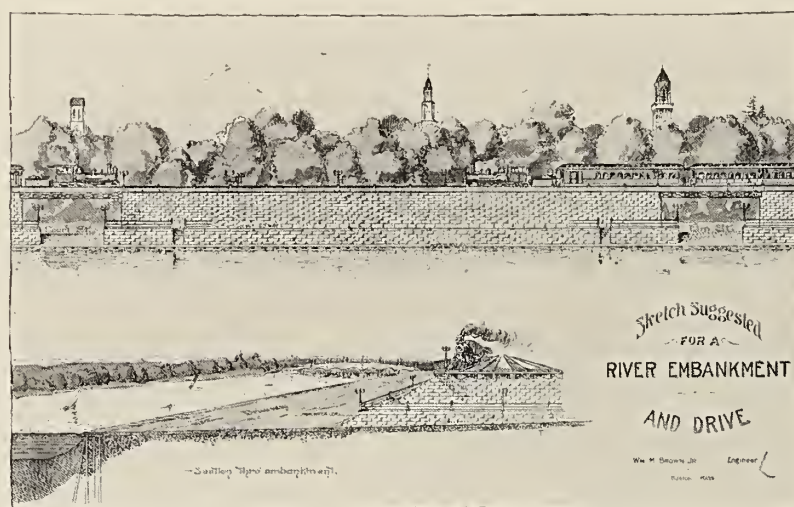
At the center of the city, on the west side of Main Street, is Court Square, comprising about an acre of lawn with curbed walks and some noble elms, a statue of an early settler by Hartley, a soldiers' monument, a drinking fountain, a bed of flowers. Facing the square are the City Hall, a brick structure of 1855 designed by Leopold Eidlitz; the First Church, a white wooden

steepled church of 1819, and a modern building in which are offices and the principal theater. A little back from the square on one side, and adjacent to the City Hall, is the police department building, on the other the County Court House, a granite structure designed by Gambrell & Richardson in 1871, and one of the city's grammar schools.

That there are great possibilities for improvement in Springfield must be evident. That there are great obstacles to be overcome if the possibilities are to be realized in any broad and adequate way, must be equally evident. The river front presents the greatest

of possibilities for improvement; the railway tracks present the greatest obstacle to be overcome.

Many things point to the present as a time for action. Public interest is awakened here as it has been awakened elsewhere. In modest



A SUGGESTION FOR THE RIVER SHORE

Designed at the instance of the late Tilly Haynes





A VIEW ON THE RIVER AGAWAM

Springfield a hundred thousand dollars has been raised by popular subscription, and a hundred and twenty-five thousand more appropriated by the city government, and Court Square is to be extended to the river. The adequate central square, on which many of the public buildings will face, where important civic occasions may be properly and appropriately celebrated, where popular band concerts may be given and water pageants enjoyed, and the increasingly crowded people may find space and air, rest and recreation, this is assured. To the south, Forest Park, with its wooded walks and drives, its collection of animals, its playgrounds, its lovely lily ponds, is an accomplished fact. To the north, Hampden Park should be secured at once; not merely in justice to the people of that quarter of the city; not merely because, more than any other spot, it has been the city's playground, made memorable by trotting meet and bicycle tournament, circus, fair and field day, foot-ball and base-ball match; but chiefly and emphatically because it is practically an essential feature in any comprehensive plan for civic improvement in which the redemption of the river front has any part.



A BROOK IN FOREST PARK



Next in importance to the city's acquirement of Hampden Park comes the proper connecting of these favored spots. If the railway tracks could be replaced by a boulevard the problem would be solved. This is a big IF, but not an absolute impossibility. Railways are not accustomed to let go where once they have taken hold, but there is large-minded management back of the New Haven system. The road needs greater facilities for its freight business—will need

more and more. There is no room for expansion on the city side of the river, plenty of room on the other. There are awkward curves and grades as well as grade crossings in the present approach to the city. A new bridge at Warehouse Point, where now the New Haven Road crosses the river, will soon be a necessity. It is not inconceivable that the New Haven Railroad should find it advantageous to move its tracks to the west side of the river and cross on the new bridge which the Boston and Albany must build in readjusting its road to new requirements.

It needs but little imagination to grow enthusiastic over what would follow;—the transformation of the most unsightly section



THE BOAT LANDINGS AND THE OLD BRIDGE

of the city into the most sightly;—to picture the difference in the city's life, the relief where relief is most needed, the turning from better to best what otherwise is going from worse to worst; the reclaiming of the city's most glorious birthright, the naturally lovely river front. Other cities may have pleasant lawns and tree-shaded streets: few could have such beauty as this would be. The city would benefit not only through its increased attractiveness to citizen and sojourner, but through the increased value of a depreciated section, and especially through an improved general health and moral tone.

But what if the big IF prove an insurmountable obstacle; what if the railway tracks cannot be moved?

There remains the alternative to develop and transform Water Street, a way running approximately parallel with Main Street between it and the river. This street would have to be extended northward and southward to complete the connections between Forest Park and Court Square and Hampden Park. A beginning has been made southward toward Forest Park. Northward it is intercepted by the railway tracks; but with the raising of these, as already or-



A FOREST PARK ROAD





A LAKE IN FOREST PARK

Springfield. The wooden covered bridge—the old toll bridge as it is still called—is inadequate for the traffic (electric cars not being permitted) and tedious in the crossing. A good modern bridge is needed. Ill-considered action has been checked, and the bridge question remains open. Shall it be built solely to meet practical necessity in the most economical way; or does the situation demand something more? A bridge is to be built: shall it be regarded as an opportunity—a most fortunate opportunity—further to accept the advantages of the

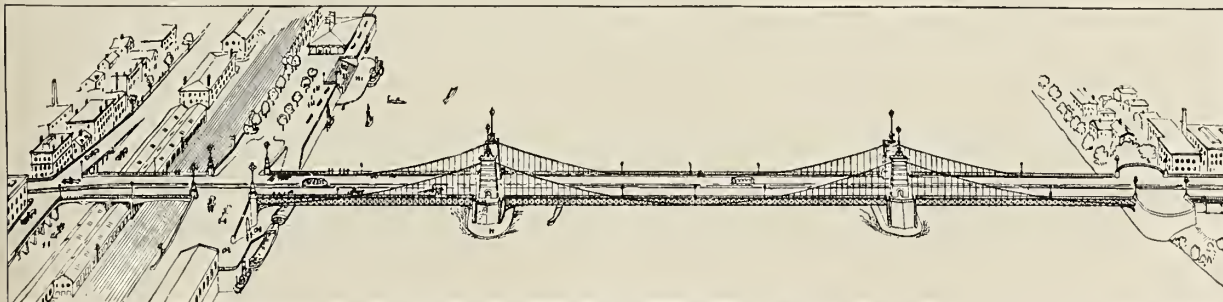


A GLIMPSE OF THE RIVER FROM HAMPDEN PARK

dained, the extension will be much simplified. There would then remain the raising in character of this rather debased thoroughfare, possibly separating it from the railroad by a low vine-covered wall which, while offering a protecting boundary, would not shut out the river view. The perfecting of parts could be carried on at leisure. The immediate need is the acquisition of the parts—a comparatively simple matter now, increasingly difficult and costly as time passes.

A new bridge, centrally located, is to be an important feature in the improvement of

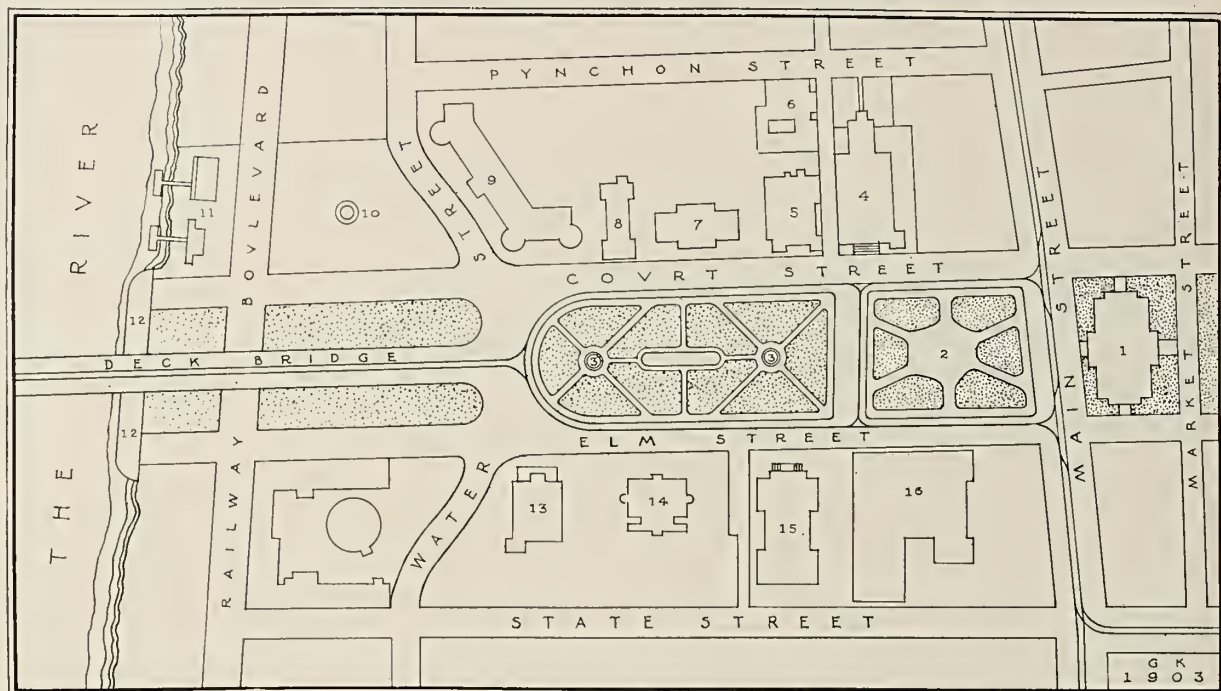
noble river location? To build a handsome deck bridge, perhaps of the steel and concrete construction, with wide asphalted roadway and promenade, and suitable provision for the electric cars, might be expensive, but it would give an ample and dignified approach through the extended Court Square, the central feature of the park system and heart of the civic life. Large opportunities should be met in a large way. Manifestly here is offered an adequate and enduring solution of a problem that calls for breadth and foresight, that sees the city that is to be as well



A SUGGESTION FOR THE NEW BRIDGE

By G. C. Gardner





COURT SQUARE—AN EXTENSION OF THE EXTENSION

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Designed and Drawn by the Author

1—New City Hall  
2—Present Square  
3, 3—Fountains  
4—Old City Hall

5—Police Department  
6—Fire Department  
7—Y. M. C. A.  
8—Memorial Hall

9—Proposed Hotel  
10—Band Stand  
11—Boat Houses  
12—Boat Landings

13—Old First Church  
14—Grammar School  
15—County Court House  
16—Court Square Theater

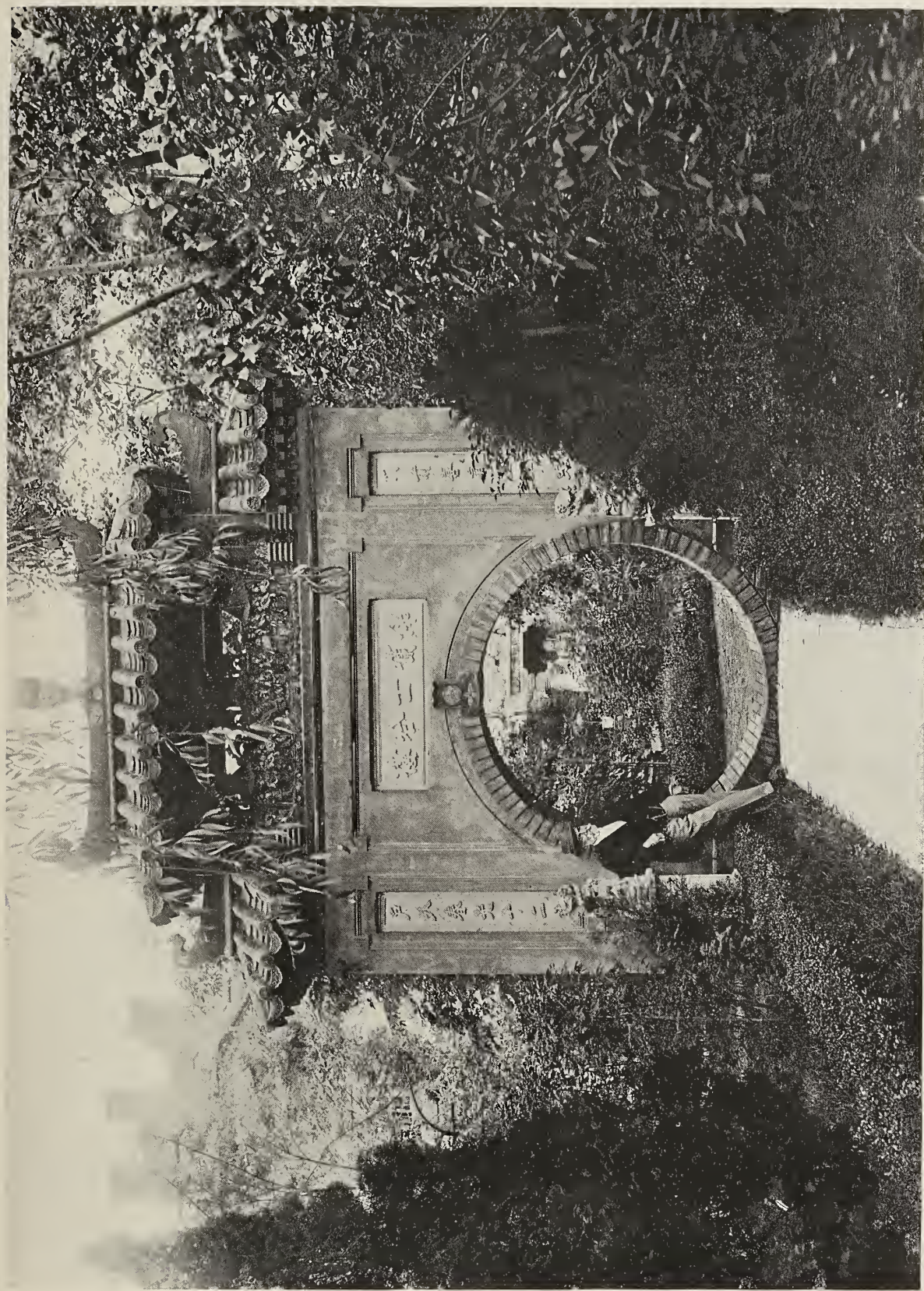
as the city that is. To be worthy to grow great, the city must show some quality of greatness in its citizens, faith in itself, and a live disposition to develop and improve its natural advantages rather than to waste or ignore them. If citizens believe their city has but a narrow future, they may be justified in planning narrowly for it. The narrow action will probably insure the narrow result. If they may reasonably believe the city has a large future, large plans are justifiable, — anything less would be reprehensible, indeed, — and large action would go far to bring about the large result.

A further extension of the park system should include the wooded grounds about Massasoit Lake. The water itself is controlled and protected by the United States Government, furnishing power to the Water Shops, where the heavier work in the manufacture of the army rifle is done. A liberal public policy in parking the wooded shores would lead to the development of an attractive section, and retain one more of those native beauty-spots, already rare,

that otherwise must inevitably disappear.

One point more not to be overlooked! The prominences projected from the higher across the lower levels afford superb vantage-points for viewing an extraordinarily beautiful valley. The best of these points should be held by the city for the benefit of the citizens. The city is fortunate in having the United States Armory with its spacious and sightly grounds in its midst. This belongs to the people of the United States. The people of Springfield should secure and hold such a vantage-point as the wooded Rockrimmon. Men travel far and find nothing to surpass the loveliness of the Connecticut Valley as seen from one of these points. In the glow of the setting sun it has a beauty that makes one gasp for very joy:—"when the evening mist clothes the riverside with poetry as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairyland is before us."





A PRIVATE CHINESE GARDEN AT BUDA-PEST, HUNGARY





WATER GARDENING AT THE VILLA TASCA

PALERMO, ITALY



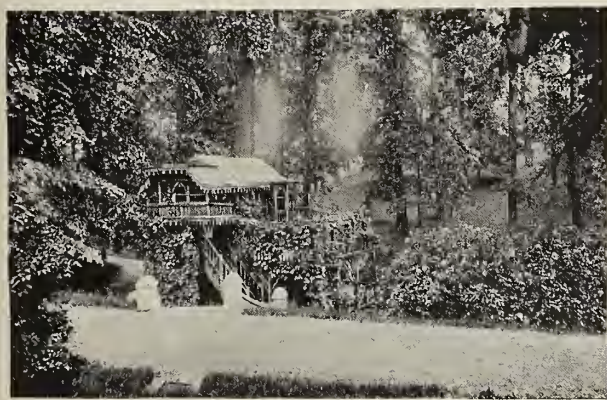


## WATER GARDENS

By WILLIAM TRICKER

ONE of the most charming features of any landscape is the association of water in one of its varied forms. Whatever the climate or situation there is no natural scene that may not be made more beautiful by the presence of it. The delight it affords when an ornament of the home grounds is but a slight modification of the joy it gives when discovered in Nature's wild haunts. Here the cataract's foaming rush, sweeping everything before it in its course; here, a limpid stream, meandering between the hills, chattering over stony ways, stealing on forever! What finer ornament than water in its quieter mood, flowing beside lawn and grassy plots, or a picture of a placid lake, its still smooth surface now and again disturbed by the dash of bass or the plash of an oar, as a boat with living freight plies between the stately foliage

of the oriental lotus or the water nymphæa. Alluring as these are, they need not be the necessary requirements for water gardening. Opportunities are on every hand. Not only in the large, formal gardens of the affluent, but in small places, wherever there is any moisture in the soil, water gardening is a possibility. Nay more, in lieu of a natural supply of water, a water garden may be constructed at little expense. In many cases, the owner of a small place views disconsolately a waste hollow made uninhabitable by an oozing marsh. With what little pains could the unsightly pool now reeking with miasma, breeding malaria and swarming with mosquitoes, be converted into a realm of life and beauty. Where once was a spot to be avoided would be the most charming part of his place. Instead of disease a wholesome air now dwells, and an inviting nook lures



A TREATMENT OF STREAM AND LAKE

*In the Estate of Mr. Joseph W. Jenkins, Jr., near Baltimore*





THE POOL IN PROSPECT PARK, BROOKLYN  
*Planted with hardy Nymphaeas and Nelumbiums*



VICTORIA REGIAS IN PROSPECT PARK, BROOKLYN





*Prospect Park, Brooklyn*

THE POOL IN GARDEN DESIGN

*Photographed by Geo. M. Hebard*

one to admiring contemplation. The low corner of land is increased in value from every point of view, and at what cost? In dollars and cents, almost too little to be calculated.

There is an idea abroad that water gardens are unfit adjuncts of a home,—and this for a very practical reason, which in the summer time concerns our very comfort. It is the fear that the water breeds mosquitoes. But a

well arranged pond of whatever size should not be a nuisance. Living plants oxygenate water. Fish, frogs and the larva of insects in the water, destroy the larva of the mosquito, and the many forms of dragon flies, including the mosquito hawk, prey on the mature insects. Where nature is properly balanced, it is impossible for a pond to be anything but a source of pleasure, beauty and joy. It is to be regretted that artificial



AN EVERY-DAY OPPORTUNITY FOR NATURAL WATER GARDENING

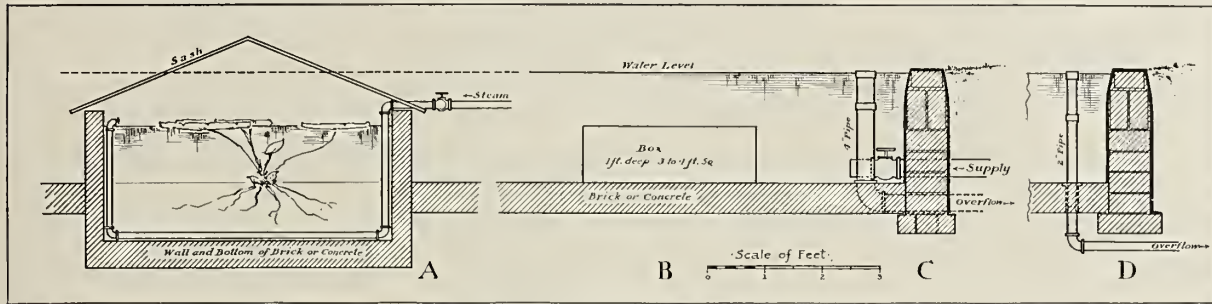
*Charlecote, England*





AN UNUSED OPPORTUNITY FOR MONUMENTAL WATER GARDENING  
*Le Parc Monceau in a residence district of Paris*





THE CONSTRUCTIONAL SECTIONS OF A LILY POND

A—Shelter for growing the *Victoria*  
 B—Box for setting out plants

C—Section of wall for a large pool  
 D—Section of wall for a small pool

ponds have been so often constructed, ill-formed and ill-adapted to the proper cultivation and display of aquatic plants. Such a practice would seem to aim solely at an elaborate display of architecture. In many cases indeed, it is absolutely necessary to construct the pond of masonry, but the chief object should be the display of the plants, and everything artificial should be hidden from view. Upon large estates there

is often ample opportunity for the construction of ponds, but somehow the landscape architect omits this particular feature from his plans. To ask the cause for this, is to ask why an obvious means for obtaining horticultural beauty is not made use of. Water gardening is not popular because few gardeners advocate this particular branch; some dislike the work, and I believe their chief reason for doing so is that they are



A NATURAL POND CONTAINING HARDY NYMPHÆAS

Amiens, France.—The fens of Picardy, called the "Hortillonages," traversed by small streams between which vegetables and fruits are cultivated





WELL TREATED MARGINS  
*Gardens of San Telmo, Seville*

not familiar with water plants, nor are they even informed upon them.

As to the location of the pond, naturally we look to the lowest ground. There are exceptions to every rule, and there is to this one, for ponds may be constructed almost anywhere where there is a small stream. The stream should be made to feed the pond, but not to flow through it, and good judgment must be used in constructing such a pond in order that the stream should not in rainy seasons turn into a freshet and sweep through the pond, clearing everything in its course, water-lilies and all. But for an artificial pond, a spot should be selected which is convenient of access, bearing in mind that water-lilies are morning flowers, and to enjoy their natural loveliness, they must be seen early in the day, even while the dew is yet upon the grass. The night-flowering lilies can be seen by artificial light, but they, too, appear to advantage early in the day. They usually close long before the day is spent, the hour varying according to the condition of the weather. If the sun is bright and the temperature high, they close early, and late, if it be cloudy

and cool. There is no reason why the pond should not be constructed within twenty-five feet of the dwelling house so that the water plants may be seen and enjoyed at short range, even from the piazza or from the windows, without having to venture out of doors. There should be wind breaks of trees or shrubbery on those sides the most open to attack by chilling blasts, but the pond should have full exposure to the sun, especially during the morning. All water-lilies are sun-loving plants, and they do not succeed in shady ponds; the plants may grow there but

will produce few if any flowers.

It will be necessary to remove the soil to obtain the necessary depth for the pond. This should not be less than two feet and may be made as deep as three feet, but for most purposes the former is sufficient, although, if it is intended to grow the *Victoria* in such a pond, it will be necessary to have an additional depth of nine to twelve inches just where the plants are to be located. (See diagram). Provision should be made for an overflow and outlet so arranged as to have water in the pond of any



POORLY TREATED MARGINS  
*The Carolasee, Dresden*



desired depth. For this a stand-pipe made of several sections will be convenient. By uncoupling and removing one or two sections the depth of water remaining in the pool can be regulated. The soil taken out of the excavation may be used for grading around the pond if this can be done to advantage; otherwise, it is best removed altogether. There should be a slight depression in the surface of the ground, a sloping toward the pond. The wall is always better if terminated below the ground level so as to allow a sod of grass or clump of plants to grow over and completely hide the masonry. The best materials for construction are common hard bricks well laid in cement. The wall should be perpendicular. Eight inches will suffice for its thickness unless the space to be enclosed is very large. The joints of the brickwork should be well filled in as the work progresses, and the wall should taper at the top as shown in the diagram and finished off with a facing of best Portland cement. The bottom may be laid with broken or even whole bricks grouted with cement and finished with a good coat of



A POOL WITH NATIVE GRASSES

Mr. Gerard's Garden

*Rosa setigera* in the background

that material the same as the walls. Unless there is a great difference in the cost of the various brands of cement, it is best to use the Portland cement only.

As to the size and shape of the pond, it is only necessary to allow ample space for each plant. A well grown plant of the tender varieties will need one hundred square feet of water surface, the hardier varieties can be set closer together; and, instead of starting single plants, it is better to place them in clumps of three or more according to the size of the pond. Three or four plants of the hardy varieties may occupy the same space as required by one plant of the tender species. As to the amount of space that should be allotted a *Victoria* plant, it depends entirely if the pond or *Victoria* pit is to be heated, and the variety reared. Where the plant has the benefit of artificial heat, the *Victoria Regia* may be allotted a space from two hundred and fifty to five hundred square feet, and the *Victoria Trickeri*, five hundred to one thousand. The shape of the pond will vary in all cases, and will be regulated very much by the situation; an irregular outline being most



MR. J. N. GERARD'S WATER GARDEN  
Elizabeth, New Jersey





DR. HORACE HOWARD FURNESS'S WATER GARDEN AT WALLINGFORD, PENNA.



desirable and pleasing in naturalistic surroundings, but a circular or elliptical pond or an oblong fountain basin with square corners, or an ornamental design with copings of architectural intent may be adopted for formal surroundings as fancy or judgment may dictate.



A JAPANESE WATER GARDEN

*Showing good marginal planting*

I have mentioned that brickwork is the best for construction, but where other material is at hand, there is no reason why such should not be used. Practically the same conditions exist in either case, and the same end must be kept in view, that is, the pond must be water-tight, and no chances of leakage taken. Ponds, like cisterns, are sometimes made of concrete. A water-lily pool may be made of concrete with sides flaring at an angle of forty-five degrees or else they may be curved upward, but it is absolutely necessary to have the soil firm so that there will be no possibility of any settling which would result in cracks and leaks. If concrete be used, it should, of course, be finished off with a facing of cement. The method of planting in natural pools is very simple. If the usual amount of decomposed vegetable matter and silt be found, there will be abundant plant food. Nothing more is necessary. The rhizomes of hardy water-lilies or prepared pot-grown plants may be set out from April to August, but care should be taken in the northern sections not to do so until the native varieties are making growth and there is no fear of the plants receiving a check in transplanting. They should be securely planted but not buried, so that the rhizomes cannot rise to the surface. Eighteen inches to two feet of water will be as deep as an operator can well accomplish this work, and he will have to

wear high sporting boots of rubber. For deeper water, it will be best to prepare the plants beforehand by setting them in pots or lily-pans. After they are well rooted, they can be turned out, roots and soil kept intact and deposited where they are intended to grow permanently.

For an artificial pond, soil has to be prepared. This should consist of good fibrous turf or top soil, inclined to be heavy, mixed with thoroughly rotted manure in the proportion of one part of the latter to two of soil. Manure from stall-fed cattle is to be preferred. The soil should not be spread over the bottom of the pond, but a box three or four feet square should be nearly filled with it, then, surfaced with sand. Place the boxes in position in the pond where the plants are intended to grow prior to filling with soil, but no artificial pond, however small, that is constructed of masonry, should be planted immediately after it is finished. Next fill the pool with water, and after it stands a day or two, draw it off. Or if subjected to heavy rains, with the outlet open, the same end may be accomplished—that is, carry off the caustic properties of the new cement, which would be injurious to the plants.

After the boxes have been filled with the compost the pond may be partly filled with water, say six inches above the top of the boxes. This may stand a few days before the planting, and if spring or well water is used it will doubtless turn green, but it will be the right condition for the plants. It may remain, even if unsightly, for in due time it will clear of its own accord. Of the plants themselves, I shall treat in a subsequent paper.

*(To be continued.)*



"ENGLISH INTERIOR WOODWORK"<sup>1</sup> is a collection of fifty plates of measured drawings executed by Henry Tanner, Jr., illustrating the interior design of English buildings belonging to the sixteenth, seventeenth and eighteenth centuries. A desire to present the most representative work of the types which obtained during the period in question has brought from oblivion many of the finest examples we have yet seen of English joinery, while at the same time it has afforded sufficient excuse for the inclusion of several examples already well known. It is a pleasure to remember that for the actual effect of some of the oldest woodwork we may repair to the South Kensington Museum and there complete a study to which Mr. Tanner has introduced us by means of his measurements reduced to paper. There is no interior architecture worthier of study than the English; and aside from details and ornaments,—the hall-marks of that age in which Hardwick rose, and Bolsover, Knole and Hatfield Houses,—there is apparent in this ancient woodwork a certain integrity of design and an honest treatment of materials in which richness of effect never belied construction. True, it was the Renaissance that had transformed English Gothic, but the sturdy northern forms were not to be altogether overcome by Latin grace, so-called. For the fine sense of proportion that English architects possessed any one of Mr. Tanner's plates are a proof. Take, for instance, the simple problem of a door, at first seeming, the mere primer of design,—in reality only a set of limitations circumscribing the fancy. But a score of examples in the present work show satisfactory and beautiful arrangements of panels, the proportioning of mouldings and intervening spaces. With a skill so ready for a simple problem were designed chimney pieces, stairways with pierced and solid balustrades, pulpits, pilastered screens and walls of galleries to some of which are coupled the names of Wren, Inigo Jones and John Webb. The drawings, combining sections and plans with elevations, have been

made in ink and in pencil. The latter are unusually fine and reach their highest excellence in the drawing of St. Lawrence Jewry. In many cases a small perspective sketch serves to better illustrate the subject as a whole, and at the beginning of the volume the author gives a paragraph of text upon the subject of each plate.

"TREES AND SHRUBS FOR ENGLISH GARDENS"<sup>2</sup> illustrates on the part of its author the rare possession of horticultural knowledge combined with an esthetic feeling of design in landscape composition. The book is more technical than some others emanating from the group of writers engaged upon *The Garden*, of which Mr. Cook is one, but an intimate knowledge of the propagation of trees is here secondary to that of their outward form. External characteristics of trees have been studied equally with the uses to which they may be applied. Attention is called to the weeping and variegated forms of trees, bamboos, heaths, climbing shrubs and pleached or green alleys; and when we are told what a tree must possess to suit it to wind-swept places, sea-coast, rock garden, ornamental planting in orchard, in street and small or town gardens, the advice holds good for all times and countries, the fact that the author's own materials grow in the British Isles being less important than may at first seem. Many of the applications, indeed, will be new to American readers; and after examining the present volume they cannot but discover the means which trees and shrubs offer for obtaining a quiet and sober dignity of effect in places where flowers would be discordant and any artificial work of man would be effrontery. The extended list of trees and precise data upon their rearing does not impair the author's principles and aims. With these established the only task remaining is for us to gain those ends with our own means. The volume contains many beautiful illustrations which make a strong appeal for the skillful planting of trees and shrubs in the precincts of the home.

<sup>1</sup>"English Interior Woodwork," by Henry Tanner, Jr., A. R. I. B. A. 50 plates with short text. Folio. London, B. T. Batsford, 1903. Imported by Charles Scribner's Sons, New York. Price \$15.00 net.

<sup>2</sup>"Trees and Shrubs for English Gardens," by E. T. Cook. 471 pp., octavo, with 129 illustrations in half-tone. London, George Newnes, 1903. Imported by Charles Scribner's Sons, New York. Price, \$3.75 net.









DECORATIVE VAULTING OF A LOGGIA  
BY HOWARD GREENLEY



# House & Garden

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No. 6

## NEW YORK CITY OF THE FUTURE

By FREDERICK STYMETZ LAMB

THE recent growth of great cities has brought us face to face with a problem never before considered. While it may be claimed, with a certain amount of justice, that many of the early cities were carefully planned, the planning at that time involved such limited areas and small populations that the problem presented few difficulties. During the last century, however, conditions have materially changed—so much so, that a very serious proposition is presented, the rapidly increasing population inducing a novel condition claimed by some to be almost impossible of solution; the problem being a proper estimate not only of the proportional increase of population, but of the eventual limit of growth to which cities may attain.

In the City of New York the increase is two hundred thousand a year, at which rate, in 1920, there will be a population of approximately ten millions. It is also computed by experts that the possible limit for the City of New York is in the neighborhood of sixteen millions of people and that this will be reached at not a far distant date. These facts, taken in connection with the experience of the great cities of Europe, show that a difficult task confronts those who undertake to project a suitable plan for the great Metropolis.

New York by its very location is destined to be a great commercial city, but it is difficult at this time to foretell how it will develop; for in studying the efforts that have been made to replan the cities of the Old World, we find that much that had been projected was found in a very short time to be inadequate; and that much of the work

not only projected, but executed, had to be changed. Thus we find in Paris, although in the time of Haussmann, an elaborate rearrangement was made, believed to be sufficient for many years thereafter; yet within the last year Paris has been forced to consider the demolition of its walls and the extension of its area. In spite of the fact that within a few years the City of London has expended in the neighborhood of fifty-six millions for changes and improvements, it still has not materially affected the original plan. In Vienna, where possibly the most successful solution of the replanning of one of the old fortified cities has been accomplished, the difficulty of formulating a proper scheme for the outlying districts must now be considered. In Holland, where each increase of a city's area, wrested from the sea, has been considered more than adequate for future needs, yet but a few years pass before new inroads on the ocean must be contemplated.

The question is further complicated by the difficulty, especially in this country, of financing these improvements. In Europe, where there exists a more centralized form of government, the obstacles are not so great, but even there, resort to ingenious subterfuges has been necessary to accomplish the result so much desired. In some cities these improvements have been made self-supporting, as in the case of the Shaftsbury Avenue extension, in London, where more property was taken at the initial stage than was necessary, and by subsequent sale of the surplus the city was more than reimbursed for the investment. In Paris, the





Drawn by Vernon H. Bailey

## A BIRD'S-EYE VIEW OF GREATER NEW YORK

SHOWING THE CHANGES AND IMPROVEMENTS RECOMMENDED BY THE MUNICIPAL ART CONFERENCE

*The proposed freight terminal and steamer docks at Communipaw are in the foreground*





COMMISSIONER GUSTAVE LINDENTHAL'S DESIGN FOR THE NORTH RIVER BRIDGE

government refused an offer from a private syndicate to purchase the ground occupied by the surrounding walls, feeling that the control of their removal and the development of this section would not only cover the expense but secure a profit.

We are told by lawyers of ability that in this country our legislation is such as to make it impossible to condemn more property than is needed for the particular improvement suggested. If this is true it is time that our laws should be changed so that we, who claim to be a progressive nation, can adopt this successful method for the improvement and development of our cities.

The proper planning of cities is necessitated not only by practical requirements, but by political necessity. The recent growth of great cities has demonstrated that they will exert an all-powerful influence on the governments of the countries in which they exist. In olden days the statement was made that "As says Paris, so says France," and the time is rapidly drawing near when the vote of a great city will be the dominant factor in nearly every political situation. For this reason, if for no other, our cities should be properly considered and properly planned and there should be the necessary powers to secure that social development without which no government can be thoroughly representative or successful.

The specific problem, as far as New York is concerned, was brought directly to the attention of the authorities by a request from the art societies that a commission for the consideration of this question be appointed. After mature deliberation, the Mayor requested the Municipal Art Society of New York to present him with such information

as it might have or could obtain from other public-spirited organizations pertaining to this important question. In furtherance of this purpose the Society called a conference of:

The Merchants' Association of New York,  
The New York Board of Trade and Transportation,

The Manufacturers' Association of New York,

The American Society of Civil Engineers,  
The Architectural League of New York,  
The National Society of Mural Painters,  
The National Sculpture Society.

These organizations, at the several meetings held, presented most important and interesting data, containing recommendations that had been made during the last half century, and indicating improvements which, from their point of view, were considered of vital importance. It was found that no important effort for the replanning of the city had been made since the "Gridiron plan" of 1807. It was also found that the progress of the City had been markedly restricted by this unfortunate scheme, and it was felt by all consulted that at this time more than at any other—now that the five boroughs have been brought together in one central government—an effort should be made to secure a comprehensive and intelligent plan upon which the city could develop in the future.

The legal difficulties confronted in securing a charter for the Greater City, from the fact that it was necessary to consider five different sets of laws, and to select, eliminate and modify these so as to make one consistent charter, are similar to the difficulties to be encountered by those who undertake the question of the modification and rearrangement of the city plan. For each borough,



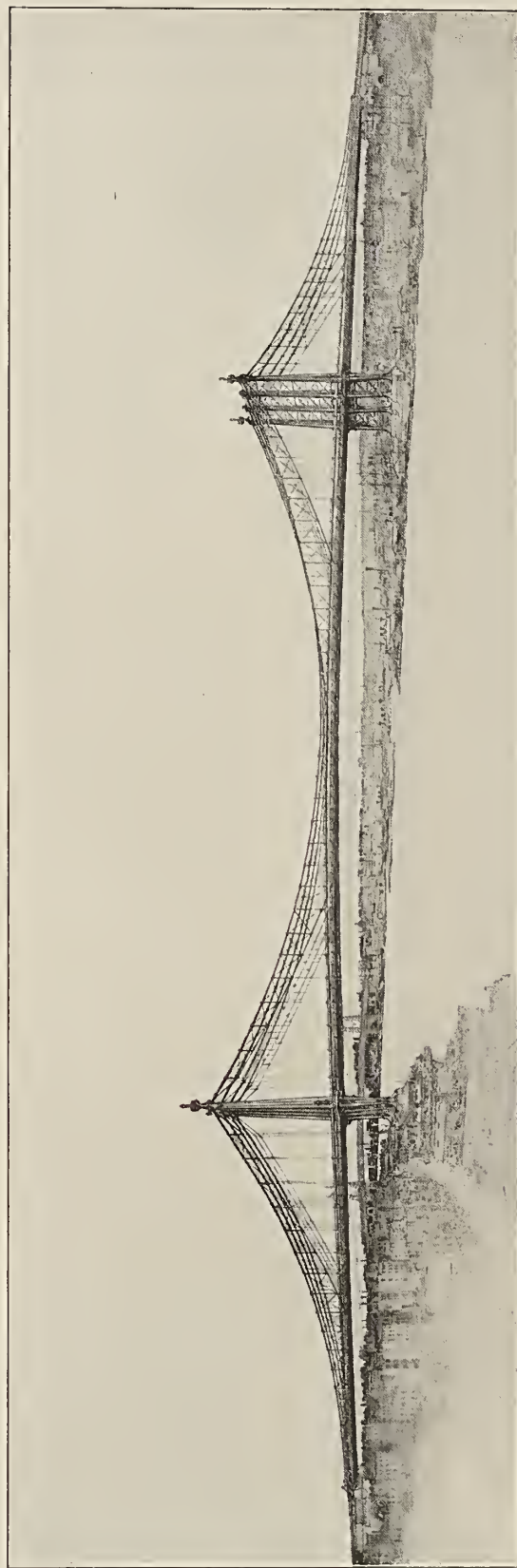
while existing as an independent city, carried out its plan and its development with little or no reference to its neighbors, and the result is that while New York's problem is not so difficult as that of London, it resembles it in no small degree. The location of New York, however, is vastly better than that of London, and by its natural advantages, it must develop into a great city, in spite of its faulty plan.

Careful analysis showed that up to the present time millions upon millions have been needlessly expended in supposed improvements which, at a later day have been, by the progress of the city, eliminated. This was found to be especially true in adjacent districts where modifications made with reference to local conditions were by the rapid growth of the City soon rendered obsolete.

It was also found that there was no intelligent consideration of a method or basis upon which individual citizens, societies and corporate interests could co-operate with the Municipality in its development. It was found that some of the most important improvements for the City had been made by private or semi-public effort; and that the government up to the present time had in no way recognized the necessity of this sentiment, or given it aid or encouragement.

It was, therefore, unanimously recommended by the organizations conferring that a commission should be appointed to devise at as early a date as possible a comprehensive plan which would not only rectify the technical errors of the existing plan, but make possible co-operation on the part of the great corporate interests, semi-public organizations and private individuals for the full and perfected development of the City.

The conferring organizations recognized that while they were called together, in a measure, by the artistic interests, with the purpose of securing some way of improving and beautifying their City, that no scheme of embellishment would be possible or worthy of consideration unless based upon a logical plan devised with reference to the commercial and business interests of the City. Experience has shown that any effort at local embellishment, whether inspired by patriotic motives or historical interest, has never secured permanent results, unless so directed as to take its part in the im-



COMMISSIONER LINDENTHAL'S DESIGN FOR THE MANHATTAN BRIDGE



portant commercial development of the City.

It was, therefore, the unanimous feeling of the conferring societies that any scheme for embellishment or beautification would not be successful unless it took into consideration first, the great activities of the City. For this reason their definite recommendation was for a commission "to consider this subject in all its phases, broad enough in scope

to include representatives of: Commerce, Finance, Transportation, Engineering, Landscape Architecture, Architecture, the Fine Arts, Municipal Statistics and Municipal Law."

This recommendation, when presented to the city officials, met with such unqualified approval that the Mayor, in his annual message, not only thanked the Municipal Art Society for its effort, but included an earnest

recommendation to the Board of Aldermen to pass the necessary legislation to give him power to create such a commission.

While it is not possible in a short space to cover the many points suggested in the recommendations for such an important plan, the main features are, however, interesting.

It was shown that no city can be really successful unless it is so planned as to give its commercial interests every advantage, both from the point of view of speed as well as that of economy of delivery. Every natural advantage in the city's location should be utilized in order to secure this result and these natural advantages should be supplemented, where possible, to further perfect the efficiency of the City.

Great freight terminals should be contemplated, even if it were found necessary to transcend the ordinary city limits to accomplish this result. In the City of New York there must eventually be established at or near Communipaw a terminal to which all the converging railroads may bring their freight in bulk and deliver it, with as little handling as possible, to the oceanbound steamers. Minor freight terminals must be considered within the limits of the city, even if these are forced to be underground. This problem has already been taken into con-



A PIER OF THE MANHATTAN BRIDGE  
*As designed by Commissioner Lindenthal*



sideration by the Pennsylvania Railroad in connection with its great terminal to be placed at Thirty-first Street, and by the New York Central in its planning for the new and commodious terminal at Forty-second Street. The fact of the City's restricted area forcing these freight terminals to be placed beneath the street surface will possibly necessitate in the near future their connection with the underground system as planned by the Rapid Transit Commission.

It was shown that the proper handling of freight traffic will lead to the eventual improvement of the water front. The plan now being executed on the North River between Christopher and Twenty-third Streets, which will secure wharves one thousand feet in length, is but one of the many improvements contemplated by a comprehensive treatment of this question.

The freight terminal at Communipaw would call for docks and enclosed basins

similar to the dock system of Liverpool and would also compel the eventual reclamation of the Newark Meadows, much to the benefit of the surrounding districts. A great tract of land lies here which could easily be reclaimed. It would give ample space for the necessary manufacturing interests of not only the Greater City, but of Newark and the surrounding sections, and, at the same time, by reason of its location, could be easily pierced by canals, thus allowing the ready transportation of freight to either railroad or steamship terminals.

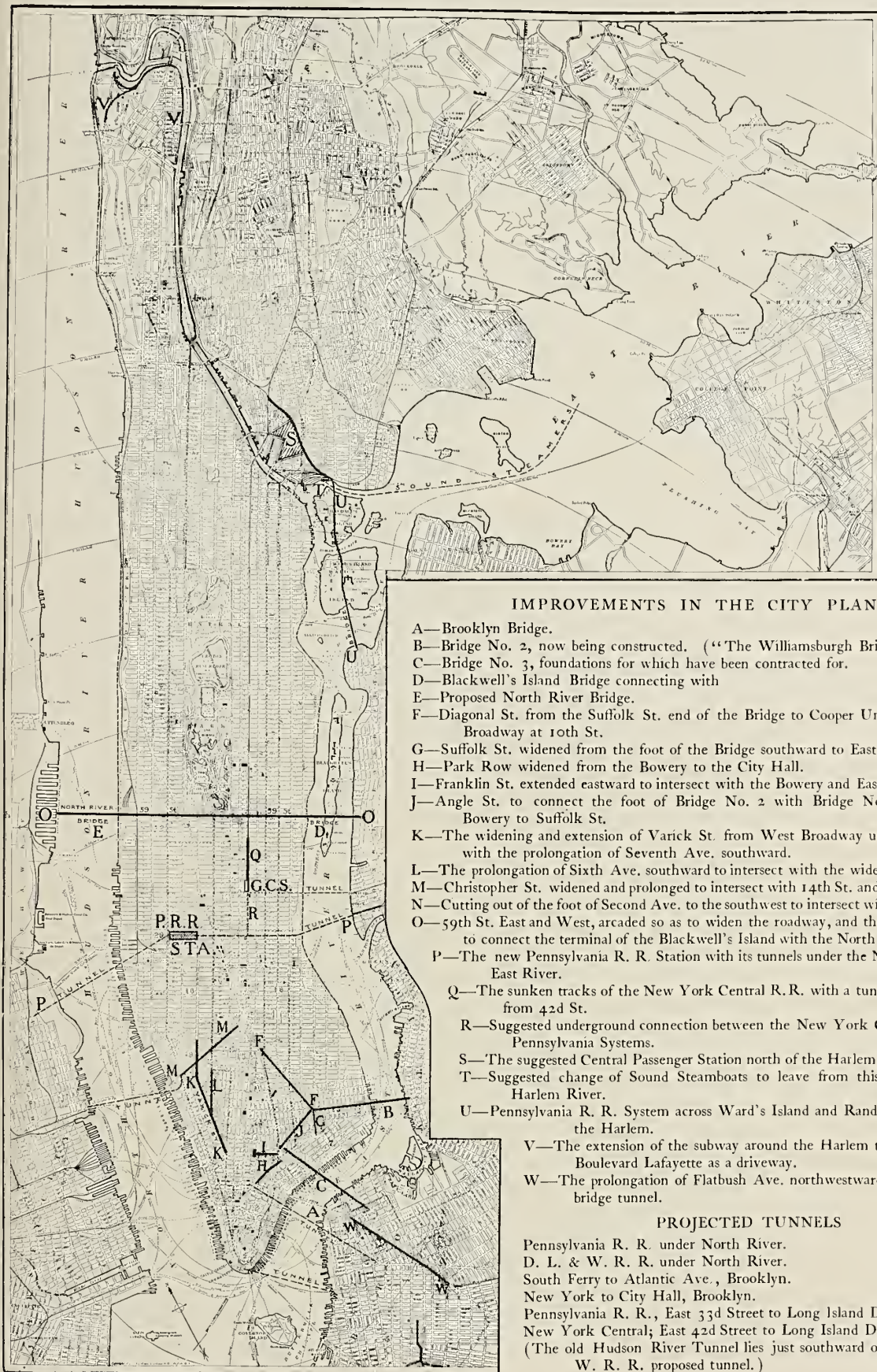
It was demonstrated that the canal, which has fallen into disuse for the time being, will be restored and its usefulness increased. A scheme for freight transportation would not be complete without contemplating a canal connecting the Communipaw terminal with the City of Newark direct.

The suggestions offered showed that while a few years ago the bridge was considered the



THE ANCHORAGE OF THE MANHATTAN BRIDGE  
*As designed by Messrs. Palmer & Hornbostel, Architects*





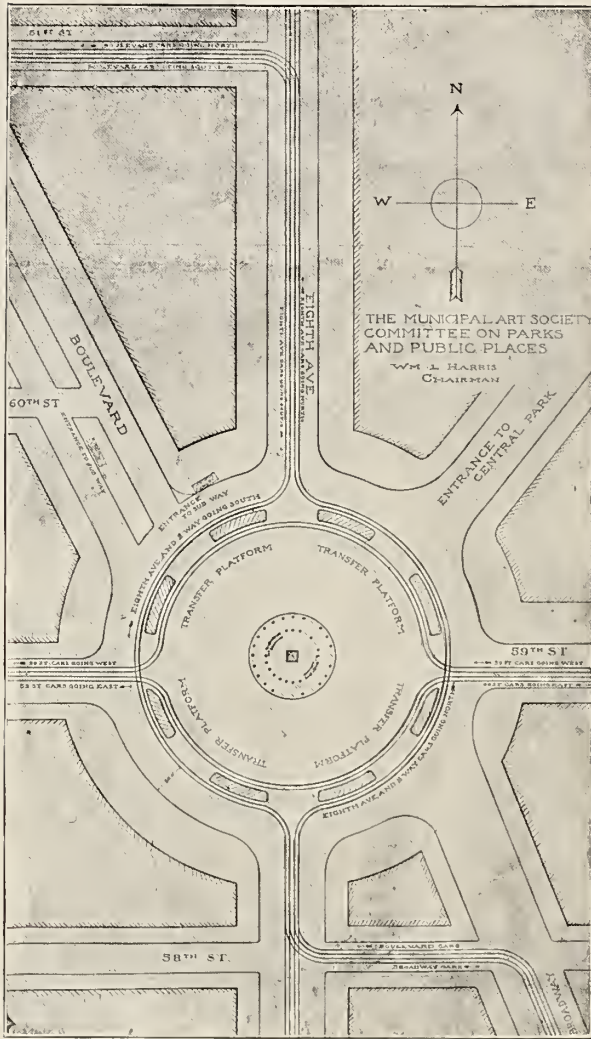
## IMPROVEMENTS IN THE CITY PLAN

- A—Brooklyn Bridge.
- B—Bridge No. 2, now being constructed. ("The Williamsburgh Bridge").
- C—Bridge No. 3, foundations for which have been contracted for.
- D—Blackwell's Island Bridge connecting with
- E—Proposed North River Bridge.
- F—Diagonal St. from the Suffolk St. end of the Bridge to Cooper Union Square and Broadway at 10th St.
- G—Suffolk St. widened from the foot of the Bridge southward to East Broadway.
- H—Park Row widened from the Bowery to the City Hall.
- I—Franklin St. extended eastward to intersect with the Bowery and East Broadway.
- J—Angle St. to connect the foot of Bridge No. 2 with Bridge No. 3, from the Bowery to Suffolk St.
- K—The widening and extension of Varick St. from West Broadway until it intersects with the prolongation of Seventh Ave. southward.
- L—The prolongation of Sixth Ave. southward to intersect with the widened Varick St.
- M—Christopher St. widened and prolonged to intersect with 14th St. and Union Square.
- N—Cutting out of the foot of Second Ave. to the southwest to intersect with the Bowery.
- O—59th St. East and West, arched so as to widen the roadway, and the subway under to connect the terminal of the Blackwell's Island with the North River Bridge.
- P—The new Pennsylvania R. R. Station with its tunnels under the North River and East River.
- Q—The sunken tracks of the New York Central R. R. with a tunnel and subway from 42d St.
- R—Suggested underground connection between the New York Central and the Pennsylvania Systems.
- S—The suggested Central Passenger Station north of the Harlem River.
- T—Suggested change of Sound Steamboats to leave from this point on the Harlem River.
- U—Pennsylvania R. R. System across Ward's Island and Randall's Island on the Harlem.
- V—The extension of the subway around the Harlem to connect with Boulevard Lafayette as a driveway.
- W—The prolongation of Flatbush Ave. northwestward to the present bridge tunnel.

## PROJECTED TUNNELS

- Pennsylvania R. R. under North River.
- D. L. & W. R. R. under North River.
- South Ferry to Atlantic Ave., Brooklyn.
- New York to City Hall, Brooklyn.
- Pennsylvania R. R., East 33d Street to Long Island Depot.
- New York Central; East 42d Street to Long Island Depot.
- (The old Hudson River Tunnel lies just southward of the D. L. & W. R. R. proposed tunnel.)

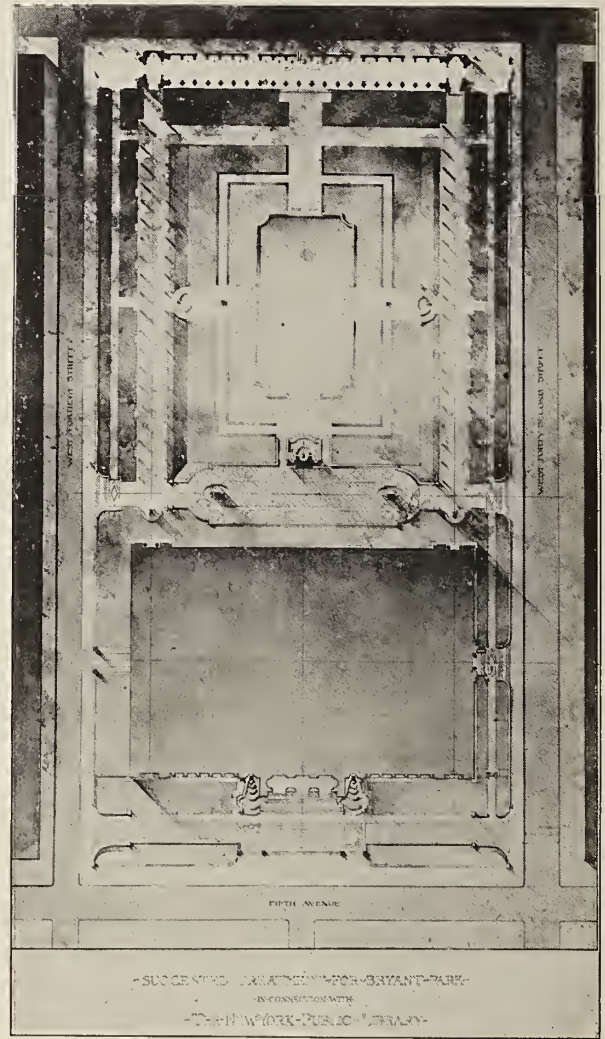




THE PROPOSED REARRANGEMENT  
OF COLUMBUS CIRCLE

*As recommended by The Municipal Art Society's Committee  
on Parks and Public Places*

solution of the difficulty of inter-borough transportation, later experience has called attention to the tunnel as more economical and capable of handling freight with less disturbance and less friction. So far has this opinion gained ground that it has even been suggested to stop building bridges and to concentrate the entire energy upon the tunnels. As a matter of fact, both bridges and tunnels are necessary. Not only is it proposed to complete the old tunnel under the North River, considered some years ago, connecting Jersey City with Manhattan at Christopher Street, but the Pennsylvania Railroad tunnel has been projected and is about to be started. Tunnels connect-



A SUGGESTED IMPROVEMENT  
OF BRYANT PARK

*Designed by Carrère & Hastings in connection with the  
New York Public Library*

ing Manhattan with the Borough of Brooklyn are also under discussion; two of these, at least, will be executed in the near future. These are but a small proportion of the tunnels necessary and eventually to be built. Some of them will be, no doubt, exclusively for freight, while others will be for passenger traffic and trolley car lines, thus duplicating in a small way the London system of underground transit. It is regrettable that when the experiment of the underground transit was tried in 1870 it was not adopted by the city instead of the elevated system. Expense would have been saved had this been the case, and the City would not only have been materially benefited, but would



now be in a much better condition to carry out those improvements of traffic facilities which are now necessitated.

Of the proposed new bridges, one—the Delancey Street Bridge—is practically completed. Work has been commenced on the Blackwell's Island Bridge and the Manhattan Bridge. The North River Bridge is still untouched, although much needed. Fortunately, the last change of administration placed the work of the Bridge Department in the hands of Commissioner Lindenthal, one of the ablest engineers of the country, and the result is a marked improvement on the original designs. In the Manhattan Bridge he has achieved, in connection with Messrs. Palmer and Hornbostel, in whose hands were placed the architectural details, a veritable triumph. As the distance to be covered by such bridges is so great and the bridge must, of necessity, be in one span, the engineering problem is so difficult that anything but artistic results have heretofore been obtained. Even the great Firth of Forth Bridge, considered an engineering triumph, is a monstrosity from an artistic point of view; and it looked for a time as if the new bridges in New York were to be, in a measure, open to the same criticism. Through the genius of Commissioner Lindenthal this has, however, happily been averted. In the Manhattan Bridge he has devised a modifi-

cation of the stiffened suspension principle which is not only economical in execution, but far stronger than the old form of suspension bridge. He has demonstrated conclusively the truth of the theory that utility and beauty go hand in hand. While the original design contemplated a bridge of four tracks, the completed one provides for six tracks. It also calls for the use of twenty-five per cent. less material in its construction, and will be executed at a saving of one-quarter of a million of dollars from the original estimate. The artistic success of the design will be seen at a glance of the eye. Instead of having, like the Delancey Bridge, two piers for each terminal of a hideous steel cage construction, the Manhattan Bridge has four delicately designed uprights to support the suspending cables. The stiffening needed for the support of the road-bed is reduced to a mini-

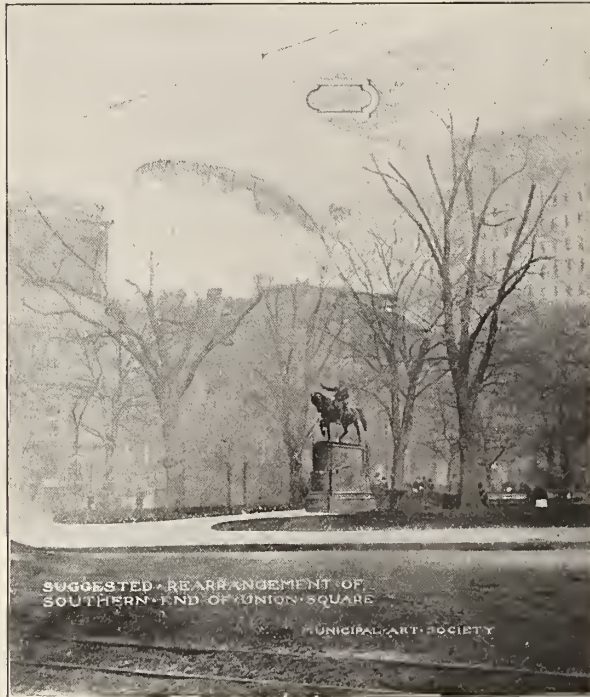
mum, and the entire design, with its simple but ornamental anchorage, makes one of the finest bridges that has yet been projected, and answers once and for all the question as to the possibility of producing an artistic creation in steel construction.

In the endeavor to solve the problem of passenger traffic it was suggested that not only should the present scheme of underground transit, as devised by the Rapid Transit Commission, be carried out, but that the city should contemplate the eventual tunnel-



MONUMENT TO COMMEMORATE EVENTS OF THE CIVIL WAR  
Designed by Bruce Price for the intersection of Broadway and Fifth Avenue





THE REARRANGEMENT OF THE SOUTHERN END  
OF UNION SQUARE

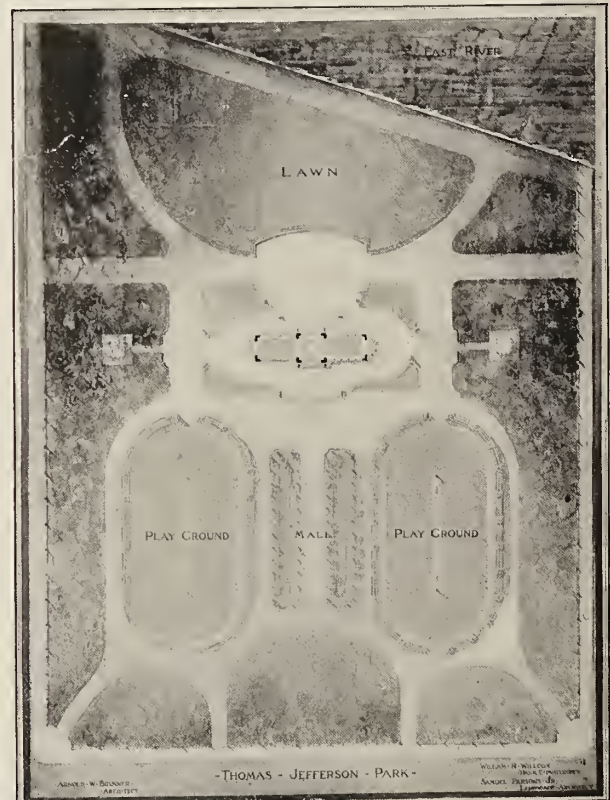
*As suggested by The Municipal Art Society*

ing of every one of the main avenues; not only tunneling these for the necessary passenger traffic, but excavating them from curb to curb, or where possible, from house line to house line, thus securing at either side the necessary gallery for electric conduits, water mains and pipe lines, and saving the constant expense of repaving, water waste and excavation which is necessitated by the present conditions.

It was suggested that the streets be tunneled, taking first not those that are provided with the best surface facilities at the present time, as this but leads to congestion through the delivery of a great number of passengers at the same point or in the same avenue, but that the outlying districts be supplied with the necessary tunnel facilities so that the passenger traffic may, by this means, be successfully distributed. Great benefit could be derived by a number of Union Stations so placed as to be in direct communication with the main railway depots, that passengers might be transported and instantly distributed to such points as they desire to reach.

As there existed no previous system of underground transit, radical suggestions could be made, but it was found that modi-

fications of the system of surface traffic was fraught with much more difficulty because of the necessity of changing existing conditions. Any suggestion made for the modification of the present street system, either for the extension of avenues or the widening of streets, must carry with it a large possible expenditure; but under existing conditions it was found that some modifications were absolutely necessary. It was therefore recommended that the bridge terminals be connected as far as possible with the main thoroughfares, and that the important avenues be extended to obtain the necessary through connection for the service lines with the lower or congested portions of the city. Thus was suggested at the terminal of Manhattan Bridge at Delancey Street, the cutting of a new diagonal street to the northwest; the widening of Suffolk Street southward from the terminal of the Bridge to East Broadway; the extension of Christopher Street to Union Square at Fourteenth Street; the extension of Varick Street northward



A PLAN FOR THOMAS JEFFERSON PARK

*Prepared by William R. Wilcox, Park Commissioner; Arnold W. Brunner, Architect, and Samuel Parsons, Jr., Landscape Architect*



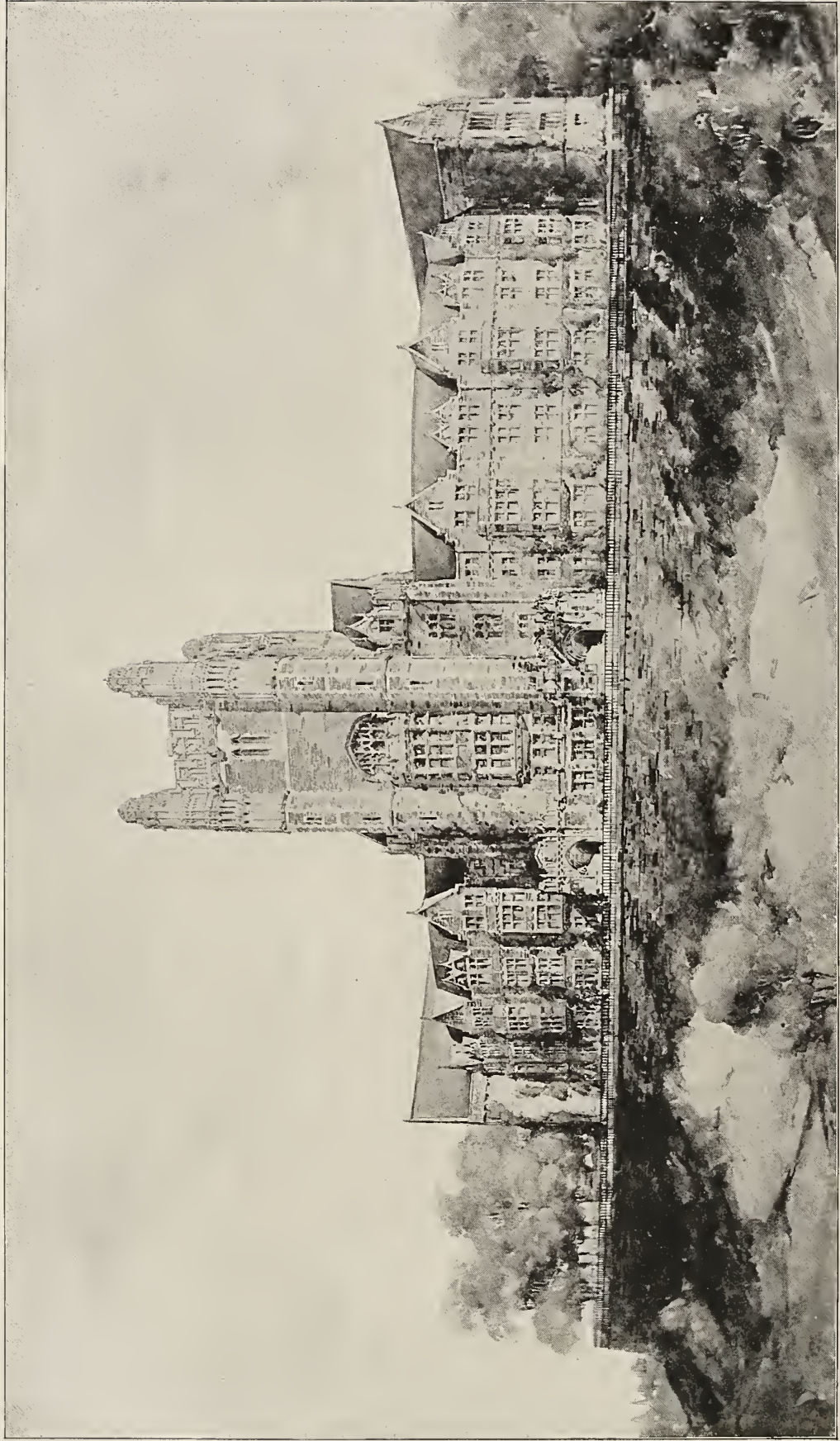


MODEL OF A SHELTER PAVILION FOR WILLIAM H. SEWARD PARK  
*Designed by Arnold W. Brunner, Architect*



PUBLIC BATHS FOR THE CITY OF NEW YORK  
*Designed by York & Sawyer, Architects*





THE NEW MAIN BUILDING OF THE COLLEGE OF THE CITY OF NEW YORK

*Between Amsterdam Avenue and St. Nicholas Terrace, 138th and 140th Streets*

*Designed by George B. Post, Architect*



past Hudson Park until it intersects with Seventh Avenue; the extension of Sixth Avenue southward until it intersects with the extension of Varick Street; the extension of Seventh Avenue until it intersects with the extension of Varick Street.

Another interesting suggestion, although one possibly to be considered at a much later date, is the prolongation of Flatbush Avenue, Brooklyn, northwestward to the present bridge terminal.

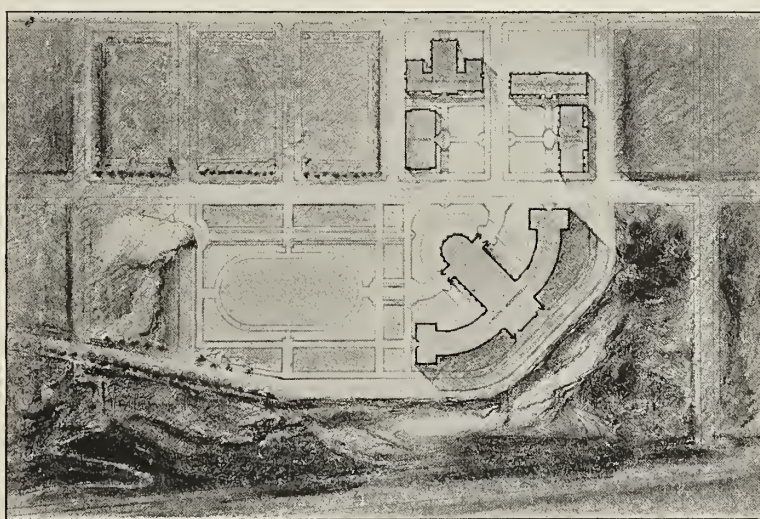
These were some of the more important suggestions considered and are those most necessary of completion in the near future. Great benefit, however, might be derived by the introduction of subsidiary streets and arcades by private enterprise, such as the Astor Court designed in connection with the Waldorf Hotel and given to the city by the Corporation, in order to secure protection for light and air on the westerly side of that great building. This subsidiary street practically divides the block and relieves the congestion of traffic in this crowded vicinity. Similar benefit can be derived from the use of arcades piercing congested blocks, with a material saving of space and of great benefit not only to the business interests, but adding, as well, to the convenience of the population in this section. While but few of these arcades, and possibly but this one example of a subsidiary street has as yet been introduced in New York, it was suggested that proper legislation might, by judicious encouragement, make these a feature in the improvement of the city, and that without expense to the city itself.

It was found from the recommendations received that the Park plan of the City had been more seriously considered in reference to its eventual development than

possibly any other one feature. The great parks of Manhattan, Brooklyn and the Bronx have been most intelligently considered; and the system of small parks has been carefully studied. The question of expense, however, is an important one. The necessity for small parks was realized at such a late date that the great value of the property in the sections in which they are located has markedly restricted the number of these to be created. The Thomas Jefferson, De Witt Clinton and W. H. Seward Parks, however, are now under way, and the interest in this movement will undoubtedly secure others at a later date. The design for these small parks was found to be most important in order to secure the maximum result for the minimum of space occupied. The design for the proposed rearrangement of Bryant Park is possibly as good a solution as can be had of the arrangement of such a space not only for esthetic treatment, but for the practical advantages of direct communication obtained.

The suggestion for the rearrangement of Union Square necessitated by the interference of the underground transit with the present site of the statue of Washington is a most interesting solution of a difficult problem. To secure light and ventilation for the underground station it was suggested that the equestrian statue of Washington be removed and its place taken by a structure so designed as to secure both light and ventilation. Broadway is continued northward

across the square, making a sidewalk for pedestrians (not vehicles) which is greatly needed during processions. This walk is balanced by one running to the northeast, and at the intersection of these two walks the monument of Washington is located, facing south, thus bringing the



BLOCK PLAN OF THE COLLEGE OF THE CITY OF NEW YORK  
*Amsterdam Avenue forms the upper boundary of the illustration*



COOPER  
UNION  
NEW YORK



THE COLLEGE OF THE CITY OF NEW YORK  
BIRD'S-EYE VIEW FROM THE NORTHEAST





monument into full view from lower Broadway. The monument of Abraham Lincoln is transferred to a position north of the equestrian monument on the true axis of the park. In its present position an underground "Comfort Station" is suggested to coincide with

the equivalent structure on the east side of the Park above the underground station. On the north side of the square a public forum is located, thus giving a large open space for public gatherings; the southern side of the structure being arranged for the use of the Park Department and the convenience of the public.

These small spaces may be made of greater use to the City by the introduction of the necessary drinking fountains, pavilions, etc., such as the model pavilion to be placed in Seward Park.

It was found, however, that while the parks, as a whole, had been considered in a broad way, the system of parkways as far as the older sections of the City are concerned, was deficient; and if any radical improvement is to be made in the near future it would be in the intelligent suggestion of the necessary parkways to connect park areas already existing.

No comprehensive plan would be complete without considering the grouping and placing of public buildings. It was found that up to the present time the location of important public and semi-public buildings had been left mainly to accident. A well considered plan would obviate this by locating in advance the possible space for these important buildings. This question was admirably solved in the plan for Washington, and was also intelligently treated in the scheme for the rearrangement of Cleveland.



A GALLERY OF THE MUNICIPAL ART SOCIETY'S EXHIBITION

The suggestion made that much of the city's work now being carried on in a dozen different localities, should be brought together in one large building to be erected north of the present City Hall, should certainly meet with approval and be carried out in the near

future. The scheme suggests that the property situated between Chambers and Reade Streets, extending from the new Hall of Records to Broadway, be condemned, so that in the future arrangements could be made for the planning and construction of a new municipal building of such dimensions as to dominate the locality, and which shall most economically and liberally provide office accommodations for the City's use for many years to come.

Again, co-operation with private enterprise would produce most gratifying results. The Metropolitan Museum, Natural History Museum and the Zoological and Botanical Gardens are evidence of what can be accomplished along these lines. The admirable solution of the problem in the great library—the Astor, Tilden and Lenox foundations—now united, through the accident of the reservoir, in a most desirable location—the New York University and the College of the City of New York are examples of the proper treatment of important public buildings. These successes have been achieved by private subscription in the face of unnecessary opposition and great difficulty, and are but an earnest of what could be accomplished under a comprehensive plan. It goes without saying that such buildings should be treated with rational exterior embellishment and interior decoration, carefully considered in advance. Such embellishment and such decoration should have reference to



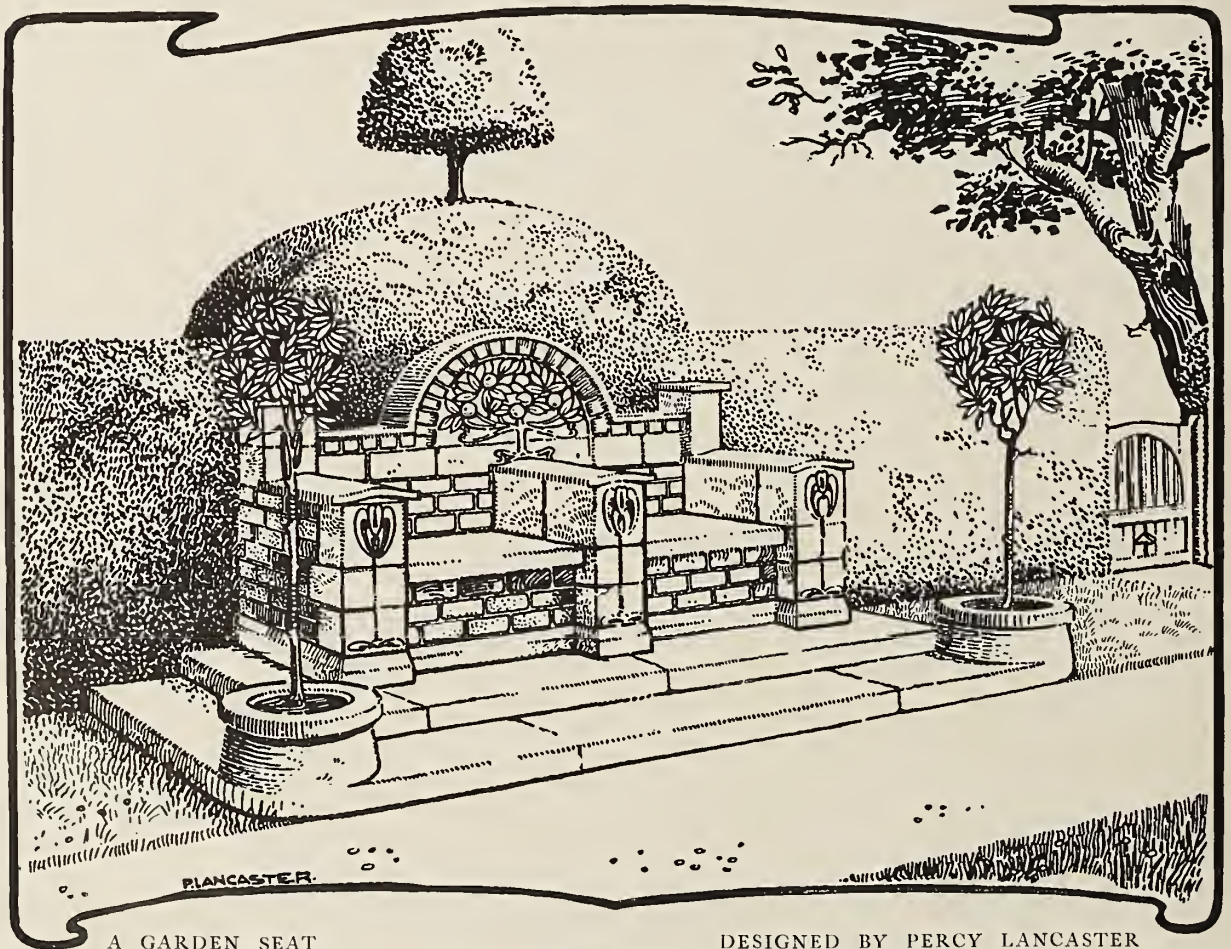
not only the purpose for which the building is created, but to the historic interest of the section of the City in which it is placed. Public buildings would in this way become a marked educational factor in the City's life.

No city can be truly great without public recognition of its past records, and no list of recommendations received was larger than that for public monuments. It was found that the City in many cases would not be called upon to secure these by the expenditure of public money, for hundreds of patriotic organizations and public-spirited citizens are ready and anxious to contribute toward this end.

Among the suggestions under consideration at the present time, many of which are in the process of development, are: a monument at Fort Greene Park, Brooklyn, commemorating the Prison Ship Martyrs; a monument at Battery Park, recording the

growth of the country; a water gate and triumphal arch similar to the Dewey Arch, to be erected at the Battery; an historical monument at or near Twenty-third Street and Fifth Avenue, similar to the one in the suggested design by Bruce Price, to record the events of the Civil War; the preservation of the Jumel Mansion as an historical museum; the restoration and preservation of Fraunce's Tavern; and various memorial fountains and historic tablets.

While the conferring societies fully realized that all of the numerous suggestions made may not, upon more careful study and consideration, be regarded of sufficient importance to be executed, it was felt that these suggestions in the form submitted to the city authorities would form a basis upon which the Commission to be appointed could develop a comprehensive plan which would be of inestimable value to the City and serve as a guide to its future growth.



A GARDEN SEAT

DESIGNED BY PERCY LANCASTER

*To be executed in brick and stone or terra-cotta*





THE WALK TO THE ORANGERY



## EARLY AMERICAN GARDENS

A GARDEN ON THE WYE RIVER, MARYLAND



GOODYER  
UNION  
NEW YORK



THE PARTERRES AS THEY EXIST TO-DAY

A GARDEN ON THE WYE RIVER





A CORNER OF THE FLOWER GARDEN

A GARDEN ON THE WYE RIVER



UNION  
NEW YORK



THE VINE ARCH AMID THE BOX HEDGES

A GARDEN ON THE WYE RIVER





FULL HEDGES ENCLOSING YOUNG PLANTS



THE KITCHEN-GARDEN  
A GARDEN ON THE WYE RIVER, MARYLAND



NEW YORK.



FOUNTAIN FOR THE CLASS OF 1892, UNIVERSITY OF PENNSYLVANIA

*Erected in an Archway of the Dormitories*

*Cast in Bronze by Bureau Brothers*





*A Composition for a Pediment*

## ALEX. STIRLING CALDER A YOUNG PHILADELPHIA SCULPTOR

By L. R. E. PAULIN

A FRENCH critic has contemptuously used the word "specimens" in speaking of much of the sculptor's work of to-day. Rather than demur let us thank him for the aptness of the term. Where else save in galleries and collections, public and private, can these productions against which he protests find a fitting resting-place? If they have no earthly relation to anything else, either in the conception or the execution; if they are not an appropriate part of house, church, park or garden; if they are not designed to serve as natural and essential adjuncts to fixed surroundings, our French critic holds, their proper place is in the omnium-gatherum of the professional collector of curiosities, or worse still, at the dumping-ground. No doubt his zeal, like that of most reformers, carries him too far. After all, it is the old quarrel over utilitarianism in art, and no one on his side need want for evidence to prove his case in any competent court.

To look at the matter in its most obvious aspect, it must appear extraordinary that our

young sculptors should be so loth to put their talents to the best uses when the dearth of what is truly decorative is so glaringly revealed on every hand. Whether this is due primarily to some error of training or to an instinctive prejudice of caste, the result

is the same. The fear of a deplorable *mesalliance* between "art" and "works" seems to haunt them. Even when the names of the "arts" and "crafts" are coupled, as occasionally happens, one observes a significant lifting of the eyebrows. The thing may be done with the best intentions in the world, one gathers, but this consorting with an inferior offends the proprieties, is a sign of eccentricity. It would be better to keep aloof from the practical things of life, while bewailing the prevalence of bad taste, and devote time and thought to the production of the trivial

and inconsequential. And when all is done and ready for the exhibition, we have another nude female doing nothing in particular, or a problem piece in stone, inscrutable but for the key in the catalogue, or an



A PORTRAIT OF HELEN HARTE  
*Cast by the Roman Bronze Works*



essay on psychology, written in symbolistic figures and exaggerated attitudes that hint obscurely at cryptic meanings—"specimens," in fine. This we are told is the modern spirit, and, unless our superlatives flow freely, we are put down among the vulgar. If we are naive enough to ask what particular end these things were intended to serve, where they are to go, what they are suitable for, we are eternally lost.

It is the well-defined purpose as well as the simplicity and directness of method of



"THE MAN CUB"  
*A Life-size Statue (Plaster)*



CHILD PLAYING  
*A Study*

expression, in the work of Mr. A. Stirling Calder that especially attracts me. Having set up for himself the rule that the relation of the subject in hand, whether monument, fountain or bust, to its setting must be scrupulously observed, he has seldom been betrayed into doing what may be called fragmentary or detached work. He not only accepts the restraints imposed upon him by his art, but he strives to act in obedience to those conditions of environment which the particular circumstances prescribe. Through his later work especially this principle asserts itself with growing emphasis. How far this tendency has been fostered and encouraged by his connection with the School of Industrial Art in Philadelphia it would be futile to surmise. But it is a pleasing theory at least to hold that instructor and pupils derive mutual benefit from their daily association.

Mr. Calder is still at the outset of a career which came to him, as it were, by heritage, his father having done much notable work, especially in the sculptural decoration of the City Hall of Philadelphia. Mr. Calder was



born in Philadelphia in 1870, and there he began his studies at the Academy of the Fine Arts. After four years in that school he spent two years in Paris, first under Chapu, and later under Falguière. On his return to Philadelphia he opened a studio of his own. His first commission was the statue of Dr. Samuel D. Gross, which now stands in front of the Army and Navy Medical Museum in Washington.

As a matter of course, much of his time has been devoted to portrait busts. While he laughingly calls these "pot-boilers," to him they are by no means the least vital work, nor the least interesting. Each in turn calls for that close study of character and exercise of technical skill in which he delights. Why then misprize their significance? But if I were forced to discriminate I should say that he is in his happiest vein in the modeling of children. Here all his sympathies seem to become



MOTHER AND BABY  
*A Study*

narrow confines in the design, but preserving against all chance the desired aspect and elevation.

Two other figures, which are still in the rough, illustrate excellently the manner and spirit of Mr. Calder's interesting child subjects: "The Man Cub," representing a lusty boy of three, let us suppose, who, with



A SKETCH FOR A FOUNTAIN

one firm foot forward, as he advances toward you, still debates, between doubt and desire, whether or not he shall accept your invitation to toss you the ball that he holds half hidden in his hand behind him. A word may bring him, but for the moment he is not quite sure of you. The look and pose of hesitancy is caught to the fraction of a second. In another wink the ball may be flying in your face.

What may be considered a companion



A SKETCH FOR A FOUNTAIN

aroused and to concentrate in the tenderness of his touch. Take, for instance, the charming portrait of little Helen Harte. It is as plain and straightforward a piece of work as you can find, nothing more than the bust of a child, unknown to you, yet the appeal made by its mere genuineness is irresistible. Here again, by the way, it may be noted, Mr. Calder gives a demonstration of his practice, wherever possible, of saying how his portraits shall be mounted. With the making of the bust, he insists, should go the right to make the pedestal, varying within





SKETCH MODEL FOR THE STATUE OF  
MATTHIAS W. BALDWIN

figure is the "Child Playing." Here you intrude if you say a word. The little girl has found a turtle, and, seated on the ground, crouches over it while her two hands examine its heavy shell. The total absorption, the unconsciousness, the ungracefulness of the attitude give it a serious tone not quite so winning as the irrepressible good humor of the boy brother with the ball, but the incident is no less real and lifelike, and is certainly more difficult to describe in clay. "The Mother and Baby," which I also saw in the rough in Mr. Calder's studio, properly belongs to the same general category of subjects, though in this case the sculptor has to contend with the inevitable modern dress, from which he escapes in his child figures.

But there is more fun, as Mr. Calder puts it, in doing things that are matters of fancy than in anything else. Thus in his moments of recreation, to call them so, he is constantly jotting down notes of ideas that pass through his head. One of these rough sketches, which he expects soon to execute, is

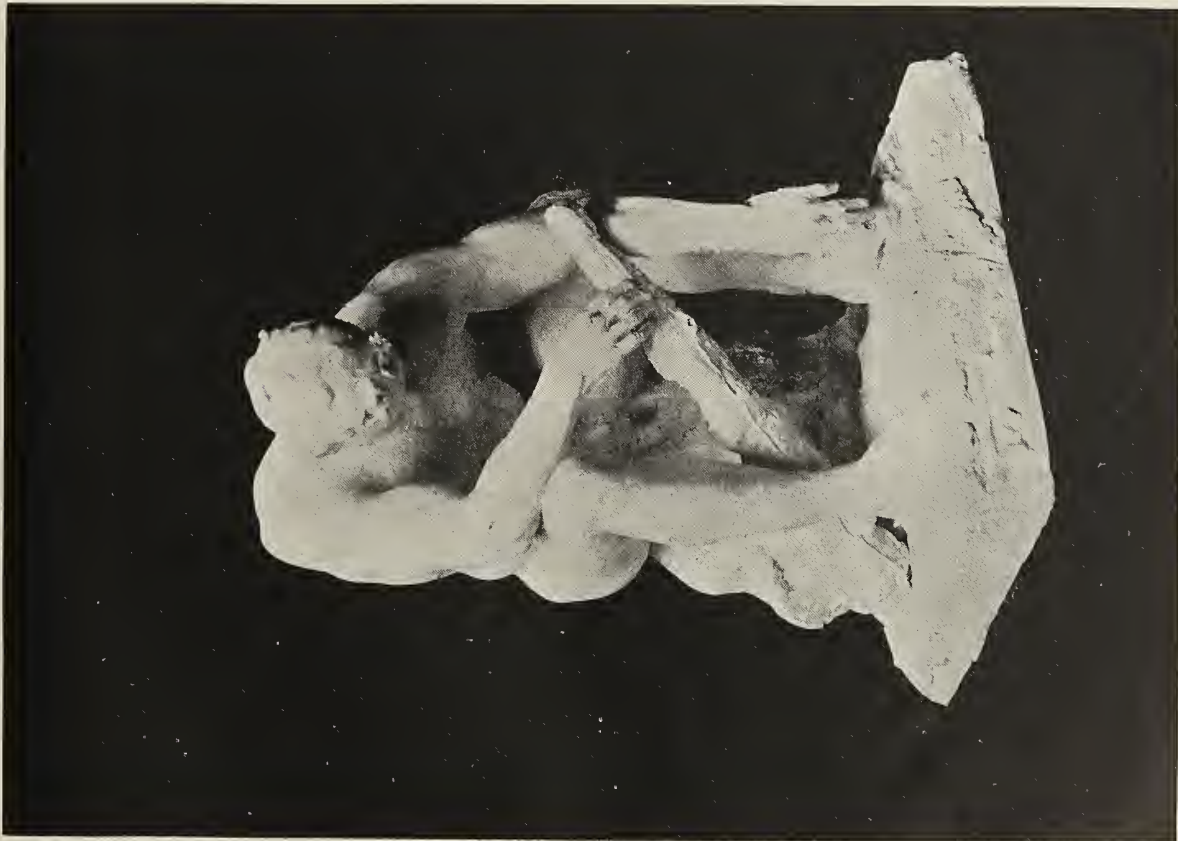
the plan for a garden fountain. It is a playful conceit of a tiny faun seated astride a large globe and wrestling with a pair of water snakes that twine their coils around his trunk and legs. From the snakes' mouths gush jets of water, while slow streams trickle from the broad lips of the two or three grotesque heads of fish that break the smooth surface of the globe. The figures are to be of bronze and the ball of colored marble, of which the base will be sunk below the level of the pool and thinly screened with rushes and sedge-grass. It is an article of Mr. Calder's faith that in this sort of thing the sentiment must be primarily playful, lively, fantastic. Indeed, I should feel that I did him a gross injustice if I suspected him for a moment of being capable of turning loose, even in our wildest gardens, any of these stone and metal monsters of the deep and jungle that frequent our pleasure grounds.

In an entirely different style is a drinking fountain Mr. Calder designed for the class of 1892 of the University of Pennsylvania. It has recently been set up on a granite base in the passageway between an inner



MODEL FOR A BRONZE HANGING CUP  
*Class of 1892 Fountain*





THE DOZING HERCULES  
*Cast in terra-cotta by Wm. Gallouay*



A STUDY FOR MOMUS  
*Cast in Plaster*





and outer court of the college dormitory. Surmounting the fountain proper are two seated figures denoting the two types of college life—the student, in cap and gown, resting his hand on the stalwart shoulder of the hero of the gridiron, who, for all Kipling's abuse of him as a "muddied oaf," would stand the better chance of a *summacum*, if it were left to the decision of his college mates. The face of the bronze base is broken by a whimsical head, from whose gaping mouth spouts the water; at the four lower corners are griffins' heads. A fanciful detail is the pair of drinking cups, which, when reversed, have for handles the doubled figure of an acrobat "turning a crab." It is to be regretted that circumstances did not permit the figures to be cast on a larger scale. In that case, however, another site must have been found for the fountain, which again would have been an advantage, as the light is bad in its present location.

Another bit of Mr. Calder's to be seen on the University grounds is the shield bearing the inscription over the entrance of the Free Museum of Science and Art.

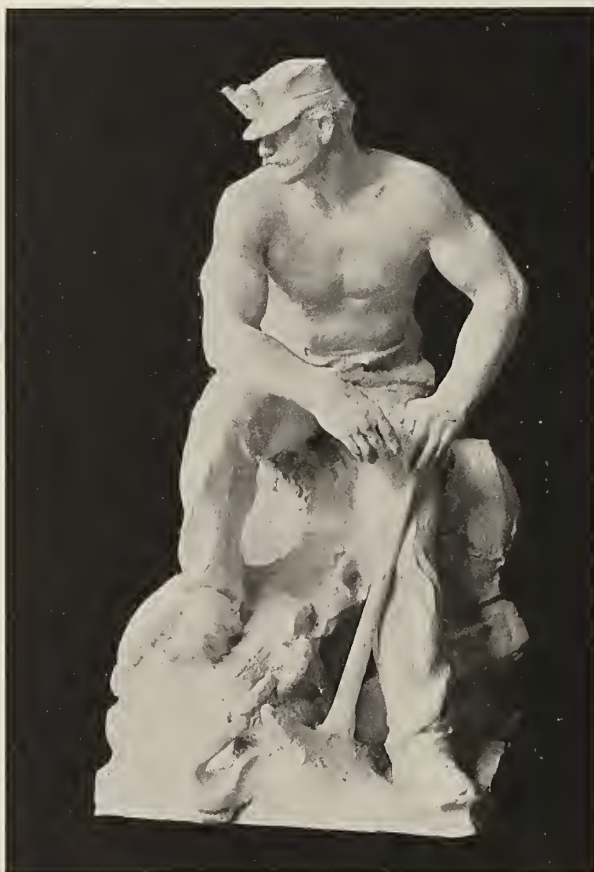
More pretentious, but severely free of ornament, is the competitive sketch model for a bronze statue of Matthias W. Baldwin, founder of the Baldwin Locomotive Works. The appointed site for the monument is the narrow park on Spring Garden Street, in Philadelphia, close by the Baldwin plant. "This model," as described by Mr. Calder to the committee of judges, "represents a standing statue of Baldwin, clothed as a gentleman of his day, wearing his habitual frock

coat, unaffectedly standing without effort of any kind, yet with an evident reserve force strongly suggested. No attempt has been made to introduce extenuating toys, as spectacles, gloves, hat or other haberdashery, as it is the author's opinion that the figure needs no excuse for so standing, mellowed and dignified, with all his works in subjection to his mental poise.

"The entablature of the square pedestal is supported by four crouching caryatides at the four corners, making a sort of frieze about the pedestal. These caryatides, or Genii, each bearing a symbol, which are thus supporting the statue, represent, beginning with that to the left of front: The 'Genius of Labor,' a male figure, with hammer and chisel; 'Genius of Motive Power,' male figure, bound, with a wheel; 'Genius of Invention,' male figure, with a lamp, searching; 'Genius of Charity,' female figure, pouring forth the fruits of labor. On the lower plinth, on the four sides making the circuit, the inscription, 'Matthias W. Baldwin, Citizen, Christian, Philanthropist, Engineer.'

"The entire pedestal, including caryatides in rugged relief, would be in granite or bluestone; the statue itself is of bronze.

"Thus are the four Genii—Labor, Power, Invention and Charity—made to support the statue of the noble old man, who was at once Christian, Citizen, Philanthropist and Engineer. The projections from the sides of the shaft of the pedestal correspond to such forms found on ancient terminals; and while as well a decorative feature, are intended to



THE MINER

A Sketch for a Heroic Architectural Statue





NARCISSUS

Gaudens' statue of Farragut), it being as hard and durable as granite and much more conformable in color with the bronze of the statue.

An experiment, which of late has been engaging some part of Mr. Calder's time, is the application of very low relief to ordinary portrait purposes. He holds to the opinion that the portrait panel could be advantageously employed, far more commonly than it now is, in the interior decoration of the house, particularly if the panel were inserted in the wall of the hall or passage way or landings, which forbid the use of

afford support for anniversary garlands and plant decorations. The need for such projections was suggested by noticing wreaths tied to the ankles of the bronzestatue,andsuspended over the cornice of the pedestal, in the event of a recent anniversary of a well-known city monument."

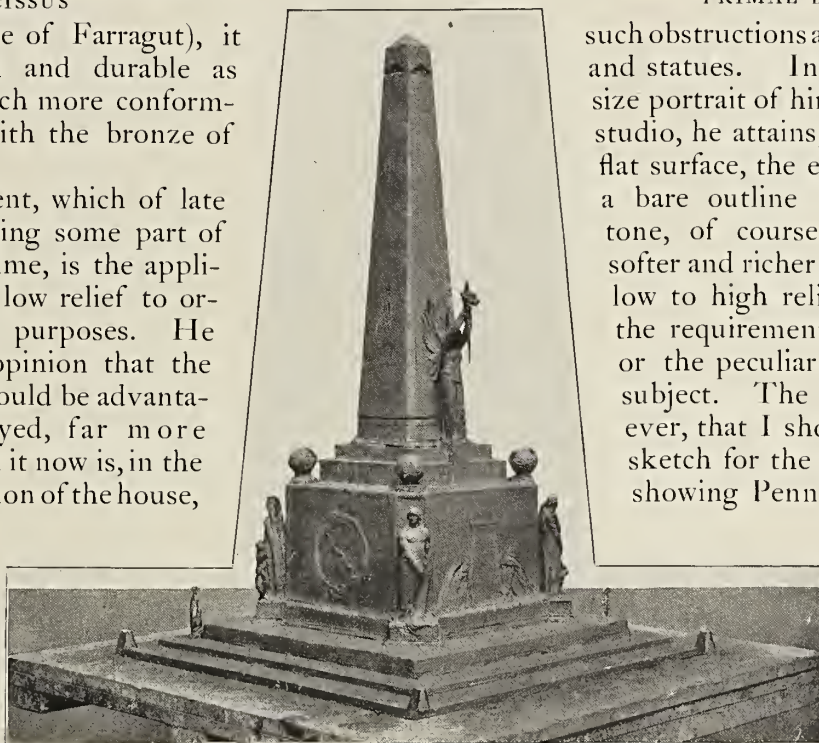
Mr. Calder further recommended that, as the pedestal would cover the middle third of the small and narrow park in which it was to be located, a semi-circular row of arbor vitæ or other ever-green tree be planted behind the statue so as to form a massive green setting against which it could be effectively seen. His choice of material for the pedestal was North Providence bluestone (which Mr. Stanford White has used in his pedestal for the St.



PRIMAL DISCONTENT

such obstructions as detached busts and statues. In a striking life-size portrait of himself, now in his studio, he attains, through a very flat surface, the effect virtually of a bare outline drawing. The tone, of course, can be made softer and richer by varying from low to high relief, according to the requirements of the setting or the peculiar demands of the subject. The criticism, however, that I should make of his sketch for the large pediment, showing Penn and the English

colonists of Pennsylvania, is that he has overloaded his space. This impression, perhaps, might not be

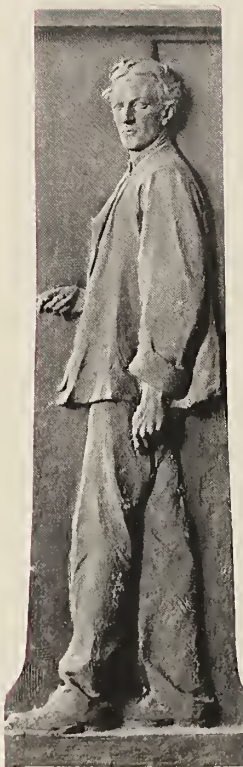


A COMPETITIVE DESIGN FOR THE MAINE MONUMENT





DR. MARCUS WHITMAN  
*Cast in Terra-cotta by the Conkling-Armstrong Co.*



BAS-RELIEF PORTRAIT  
A. S. C.



JOHN WITHERSPOON  
*Cast in Terra-cotta for the Witherspoon Building, Phila.*



A PORTRAIT BUST  
*Executed in Marble*



A BAS-RELIEF STUDY  
*Cast in Plaster*



created by the finished work. On the other hand, the crowding of the figures, when viewed from a distance and at a great height, would certainly tend to bewilder and confuse the eye.

For purposes of convenience, Mr. Calder's studies of the nude male figure, as such distinctly, may in a general way be referred to a class by themselves. To mark but one dominant feature that runs through the group—they are all of the sane and wholesome type, and yet there is no suggestion in them of monotony or repetition, such as one sees, for instance, in Rossetti's women, with all their strange beauty. They are nature's types and attitudes, not the artist's.

In the "Narcissus" we see the shapely youth, with sidelong face, lost in adoration of his own figure reflected in the pool. There is the whole story briefly told in bronze. If the spectator chooses to moralize upon the vanity of youth and the significance of the Greek legend, that is his affair. But that is not the artist's purpose or business. In "The Dozing Hercules"—of which a terra-cotta cast stands in the garden of Mr. Charles L. Borie at Jenkintown—there is no more parade of plot or moral than in the previous figure. The young god, wearied by his labors, sits crouched in slumber by the wayside; the head sinks between his brawny shoulders; the body relaxes in its brutish strength, and the club slips from his nerveless fingers. In this, as



A LECTERN

*Designed and modeled by A. S. Calder  
Cast in bronze by Bureau Brothers*

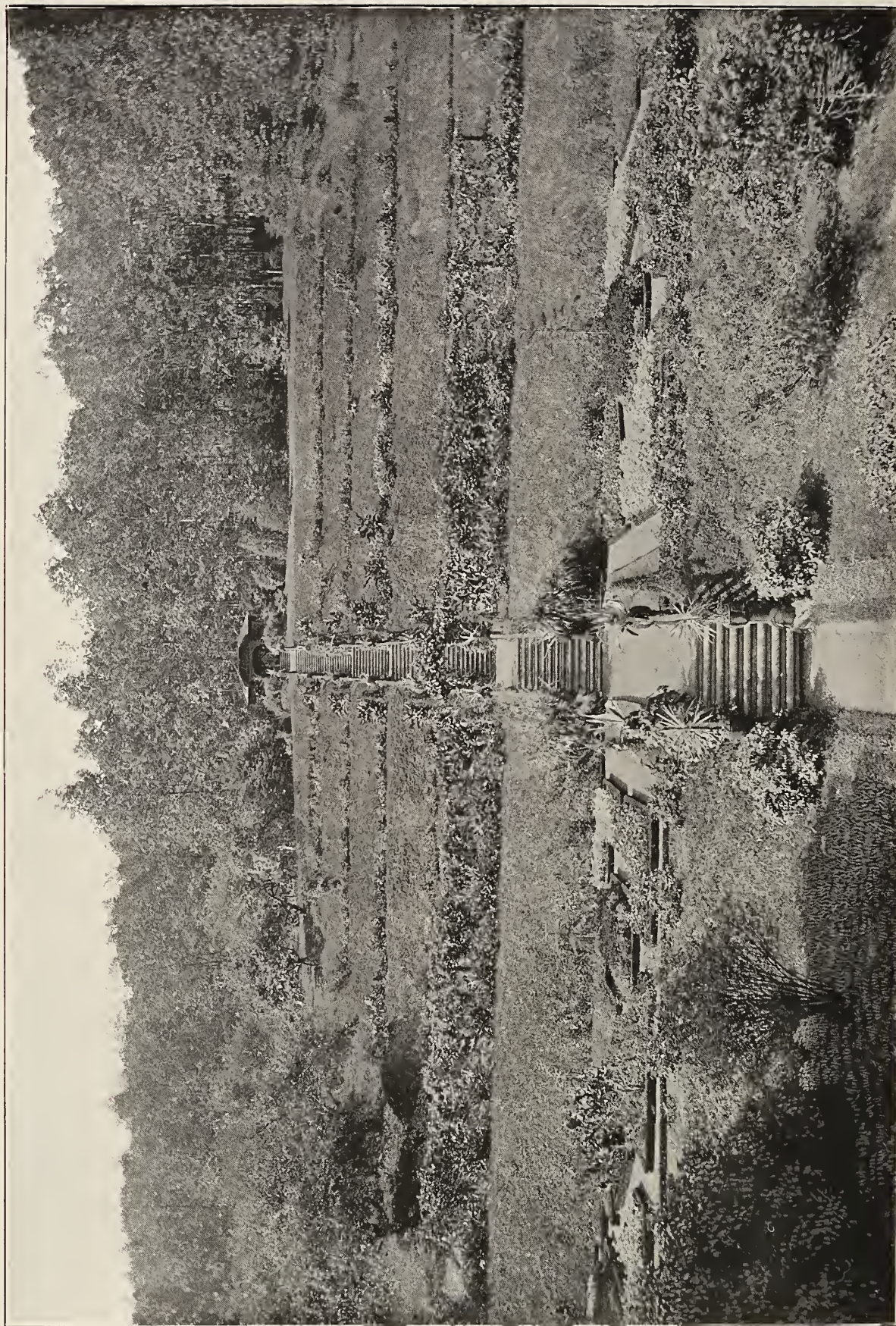
in the seated figure of a man—done as a study for Momus—the modeling of the figure is of extraordinary merit, although nowhere does one detect any desire on the part of the artist to indulge in any *tours de force* or to achieve unusual or strained effects.

By contrast, the realistic sketch of "The Miner," which is a study for architectural sculpture, is thoroughly modern in theme and conception. Modern, too, in another sense—not the best, perhaps—is the sentiment of the figure Mr. Calder calls "Primal Discontent." The technical skill of the performance must excite admiration. It is decidedly a feat to do so difficult a thing so well. But the question remains whether Mr. Calder has not gone too far in attempting

to convey through the medium of a solid material a meaning which calls for more subtle and flexible means of expression. At least, it may be said, he has plenty of good company in the venturesome experiment.

Just a word should be added, in conclusion, of those things in minor vein—urns, vases and hermæ—which furnish pastime for Mr. Calder's fancy and fingers. One must rummage through the corners and closets and shelves of his studio to see them, hoping, at each discovery, that some day soon he will take time to give the best of these tentative projects final and useful form.





*The Formal Treatment of a Natural Slope*

*A TERRACE AT LLEWELLYN PARK*

*Property of O. D. Munn, Esq.*



# LLEWELLYN PARK

## WEST ORANGE, ESSEX CO., NEW JERSEY

THE FIRST AMERICAN SUBURBAN COMMUNITY

By SAMUEL SWIFT

LIKE Pierre Lorillard's much later experiment at Tuxedo, Llewellyn Park, on the eastern slope of the Orange Mountains, was not primarily the result of a real estate speculation. Its moving cause was the desire of Llewellyn S. Haskell, to found a quiet, picturesque community in which retired merchants or professional men could make the autumn of their lives as beautiful as the Orange mountainside itself, when the leaves turn ruddy in the fall of the year. An ardent lover of nature, Mr. Haskell had always shunned the turmoil of city existence, even in a day when trolley cars and elevated railways were unknown. Born near New Gloucester, Maine, in 1815, he was by 1842 settled in Philadelphia. Several years later, he removed to New York, and became the head of a large chemical firm. To whatever city his business took him to live, Mr. Haskell made his dwelling place in a suburb, and to the last he derived an intense satisfaction from constant association with trees and hills, with fields and streams and the open air.

On February 20, 1853, Llewellyn Haskell bought twenty-one and one-half acres of what was then almost useless land on the side of the Orange Mountains. With him were soon afterward associated Levi P. Stone, Egbert Starr, Edwin C. Burt, John Burt, James Burt, Charles J. Martin, D. A. Heald and Joseph Howard, and each purchased adjacent ground, as the nucleus for a proposed park or reservation. The beauty of the site had

impressed Mr. Haskell at his first visit. The mountain range, rising six hundred feet above tide water, runs nearly north and south, roughly paralleling the Hudson River, about twelve miles away. From the summit of the ridge eastward, one overlooks the rolling valley in which lie Orange, West Orange and East Orange, with the city of Newark, at the foot of the long slope, carrying the eye to the edge of tidal marshes extending to Bergen Hill, the final barrier to the Hudson and New York. The tall buildings of the latter city and the towers of Brooklyn Bridge did not loom on the horizon until long after Haskell's time, but the high ground of Long Island, the central hills of Staten Island, and the broad waters of Newark and New York

bays were then, as now, plainly visible in clear weather from this lofty perch. They were and are yet seen over a foreground of sharply descending mountainside, astir in the summer with leafy boughs and diversified, in winter, by the forms of naked branches, contrasted with the perpetual green cloaks of firs and spruces, of pines and hemlocks. The view westward from the ridge embraced a narrow valley, watered by streams, with a second range of equal height bringing the skyline up to the level of the observer's eye.

Uncommonly desirable, in spite of its roughness, this region seemed to Llewellyn Haskell, and so, by adding to his original purchase other tracts of woodland, and persuading his friends to buy



THE RELATION OF LLEWELLYN PARK  
TO THE CITY OF ORANGE

*Tinted portions show tracts of the Park privately held*





THE CHIEF ENTRANCE TO THE PARK

FROM VALLEY ROAD

adjoining territory, there was before long an area of four hundred acres under control. The owners banded together, with Mr. Haskell's guidance, and placed their property under what was called the "Park Covenant." As new buyers came for contiguous land, the original owners, through agreement with Mr. Haskell, agreed to sell only subject to the park or community restrictions. Thus the settlement continued to grow; and by the same process of accretion it is still slowly gaining in size, though certain property once governed by the park covenant has since relapsed into independence. Its present extreme boundaries are Valley Road on the east, Mt. Pleasant Avenue on the south, Prospect Avenue on the west, and Eagle Rock Road on the north. Not all the territory within these limits belongs to Llewellyn Park, but the reservation has large frontages on each of the four highways.

Though landscape gardening was not within Haskell's purpose, he set apart as the nucleus for communal life a fifty-acre strip of land, of varying width, called "The Ramble." This included the main entrance from Valley Road, and it followed the natural grade of a stream up the mountainside, widening

out near the top to embrace a wooded space some five hundred feet across and twelve hundred feet long, encircled later by roadways. The average width of this park strip he made about three hundred feet, and its length more than a mile. As the map shows, it now embraces two parallel roadways up the mountain, with a ravine between them. From the large wooded space above mentioned, a steep incline leads to the summit, and the park strip was carried up the slope, with a narrow extension each way along the crest, stretching perhaps half a mile. Two transverse arms, reaching out at either side of the large end of the Ramble, provided for cross roads as far as the land under the park covenant then spread.

The park is an example of the beauty that comes from practical fitness to given conditions, rather than from adherence to any formal scheme. The roads curve through the woods so as to provide as direct and serviceable lines of travel as possible by grades within the power of ordinary horse-flesh. Vistas, for their own sake, are neither sought nor obtained; views are merely incidental. The underbrush, in parts of the Ramble, has been left in its primitive tangle, and the



tree growth, of evergreens and oaks, of birches, maples, chestnuts, hickories, dogwoods and others, is mature and sturdy everywhere. In short, there has been little effort to formalize the rough natural attractiveness of this rugged region. The wild freedom of the mountainside has been allowed, and properly, to set the keynote. Well-kept roads are shaded by interlacing boughs that grow as they will.

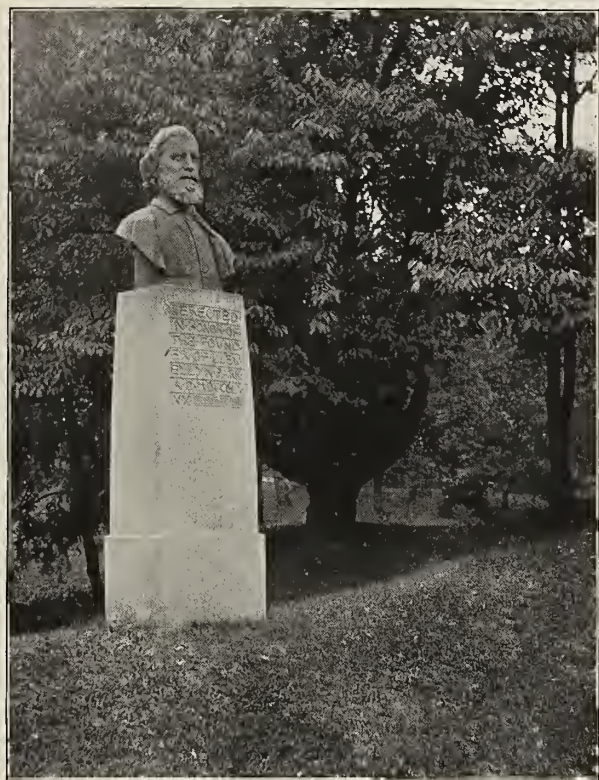
The main entrance from Valley Road is at the head of Park Avenue, a wide street that connects the Oranges and Newark, forming a link, on the one hand, between Llewellyn Park, with its two large neighboring tracts, including the Eagle Rock Reservation, set aside by the Essex County Park Commission, and, on the other hand, the handsome Branch Brook Park in the northern part of Newark. The two former parks, though still provided only with service roads, have large possibilities, and it is to be hoped that some arrangement for coördinating them with Llewellyn Park, as units in a landscape system, may yet be made.

A small cylindrical stone lodge stands guard at the southeastern entrance, at the left of

which the beautiful lines of its pedestal concealed by the overgrown hedge, is a portrait bust of Llewellyn S. Haskell, with this inscription: "Erected in honor of the founder of Llewellyn Park, MDCCCLXXX." Haskell had died nine years before, and the residents subscribed for this memorial. The sculptor was Launt Thompson, and this is a good example of his art. The architect of the pedestal, with its swelling lines, was Stanford White. By going behind the hedge, one gets the excellent view of the monument seen in the photograph.

The property included in the Ramble, with its entrance and roadways, was placed by Mr. Haskell in the hands of three trustees, to administer for the Llewellyn Park Association. Before it could be absolutely made over to the association, however, Mr. Haskell became financially embarrassed by the panic of 1857. He was compelled to mortgage not only his private holdings in the park, but even to borrow money upon the precious strip he had designated as the Ramble. The panic leaving him poorer than it had found him, he was able to redeem only a portion of these properties, and certain plots were bought under foreclosure by men already interested in the park. Upon the Ramble the mortgage was lifted by several men of public spirit, who were much attached to the place; and the strip, which, as they realized, was the key to the park, was then turned over to the three original trustees of the park association, T. B. Merrick, Edwin C. Burt, and Augustus O. Moore. They were chosen to serve for life, no new members of the board being elected until two should die or retire. Other trustees of the park have been D. A. Heald, D. A. Wallace and David E. Green.

From the beginning, an appropriation was made to maintain all the roads, together with the property owned in common by all the residents of the park. The constitution of the Llewellyn Park Association limited the maximum annual charge or tax upon the land to ten dollars per acre. That is, it provided that the owner of six and a-quarter acres of ground should pay not more than \$62.50 a year as his share of the expenses of community life, and should have, moreover, six and a-quarter votes at the yearly meeting



THE MEMORIAL TO LLEWELLYN HASKELL.  
*Launt Thompson, Sculptor. The Pedestal by Stanford White.*



of property holders. The man possessing twenty acres must contribute \$200 annually, and he has a voting strength of twenty, in determining how the money shall be spent.

The present taxable acreage of Llewellyn Park, out of a total area of nearly a thousand acres, is less than seven hundred, but not all of this land pays its share. In the original deed, when property came under the park covenant, it was stipulated that at the end of a year of non-payment, the ground could be put up for sale, this being a much shorter period than usually allowed by State law. The actual revenue of Llewellyn Park averages barely four thousand dollars a year. At this writing, a suit is under way against one of the residents, to compel him to pay his back taxes, his defense being that the agreement,



RHODODENDRONS IN THE RAMBLE NEAR THE SPRING

as put in the original park covenant, is illegal in form. Several thousand dollars are involved, as other park dwellers have been awaiting the court's decision before acting. When Llewellyn Haskell and his friends put their land together, the park covenant that protected it declared that this annual maintenance tax was to be a lien on the property. No building in the park was to be used as a shop, factory, slaughter-house or other place of industry. No house was to be erected upon less than one acre of ground. There were no restrictions placed upon the use of roads by residents—in that day automobiles were not dreamed of. By voluntary agreement among the members, there are no fences in the park, except around outbuildings. Stone walls and hedges are



STABLE OF MR. GEORGE J. SEABURY'S RESIDENCE

LLEWELLYN PARK



mainly used as boundaries. The location of subordinate structures, such as barns and stables, was also left to the good taste and judgment of future dwellers — there was no setting apart of such buildings in separate avenues. Further than this, except

for careful provisions as to voting and proxies at the annual meetings of landholders, the original deed did not go. There was nothing, for example, as to the social qualifications of intending buyers. Any one able to pay the price of property to an owner willing to sell is at liberty to-day to become a park resident.

Above all, the park was intended by Llewellyn Haskell as a retreat wherein a man could exercise to the utmost his own rights and privileges without interference and without causing his neighbors inconvenience. Mr. Haskell himself, with a few of his early associates, belonged to a religious cult whose members were known as Perfectionists, from their tenet that by right living they might attain to a standard of absolute perfection on this earth. Whether Haskell, as an amiable idealist, expected to make the park named after him a sort of modified earthly paradise, it is now too late to discover, but there is no doubt that its establishment and growth gave him keen pleasure and that his aims regarding



A TURN OF GLEN ROAD IN THE RAMBLE

however, the little group suffered diminution, and the ultimate fate of the chapel was to become part of a dwelling-house.

There were professed atheists in the park, too, in its early days, when that form of thought was less common than now, and there were recluses to whom the shaded slopes of this mountainside and the loneliness that distinguished the place before its population grew to the present forty-five or fifty families, were unendingly grateful. To live near New York, and yet to enjoy an atmosphere of utter remoteness—this was the privilege of all early settlers in Llewellyn Park. At one time, however, there was much outside comment upon a marriage ceremony held at sunrise under a great tree

it were broad and worthy. So Mr. Haskell and his fellow Perfectionists set up a little chapel or meeting-place, in a large plot of ground just outside the park, and thither they were wont to repair for spiritual comfort. Gradually,

near the eastern edge of the park, and more recently, the reported burial of a young woman, with only a shroud between her body and mother earth, attracted some notice. And there have been a few other conspicuous doings in days gone by.

Life in this community has



A LEVEL STRETCH OF GLEN ROAD

*Showing unrestricted undergrowth in the Ramble*





THE RESIDENCE OF MR. E. REMINGTON NICHOLS

LLEWELLYN PARK

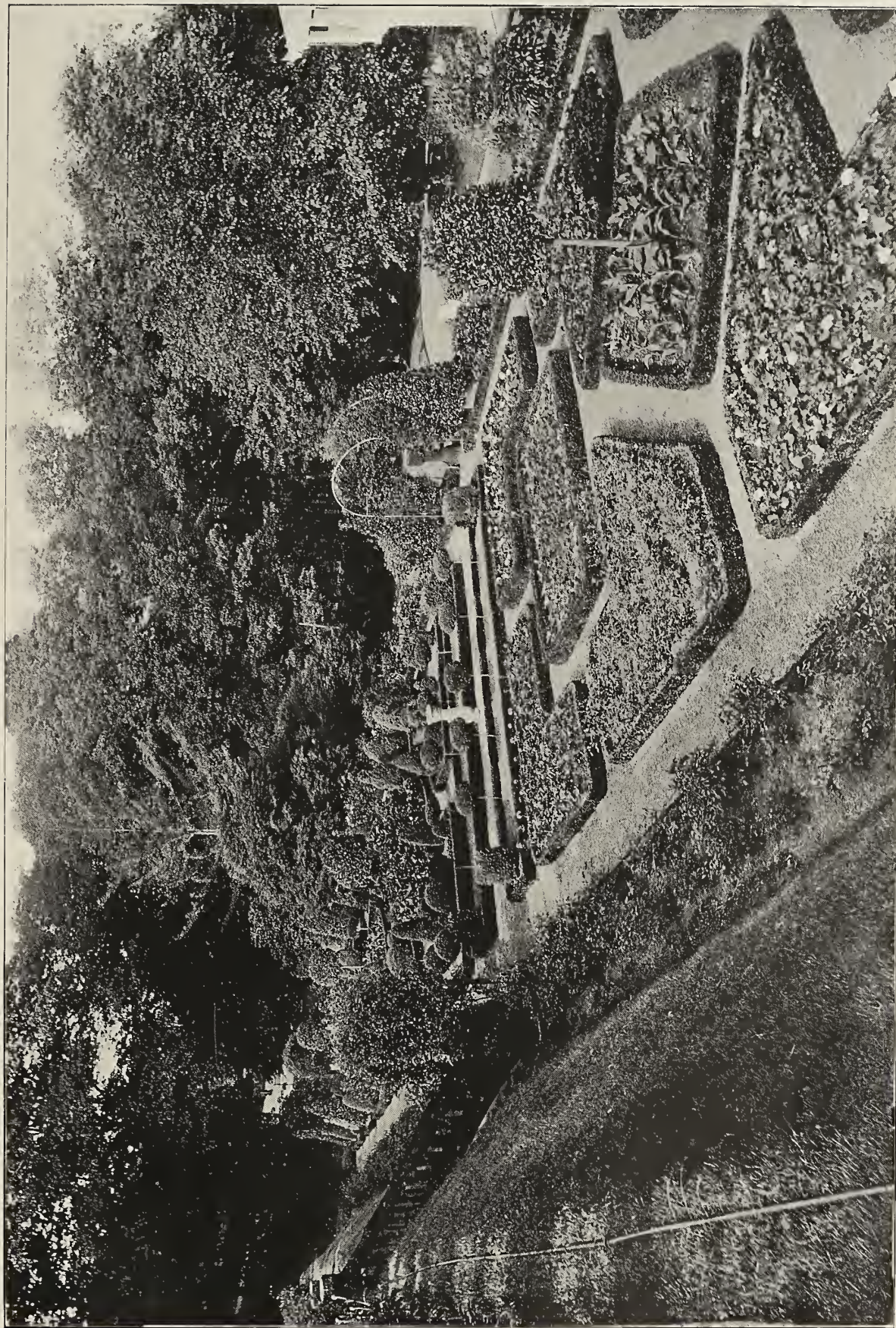
*Remodelled by Percy Griffin, Architect*

ebbed and flowed. The first settlers were, necessarily, men provided with a fair portion of the world's goods, and, half a century ago, when money came more slowly, this meant that they were no longer in their first youth. Mr. Haskell himself was forty by the time the experiment was under way, and his associates were rather above than below that age. That generation has about passed away, and the next one is already enjoying its grandchildren. Some few men and women have lived in the park for as long as thirty years, and there are even those dating back nearly another decade as residents. To-day, there is plenty of young life in Llewellyn Park as a community, a condition that hints at the possible utilization for houses at some future time, of the dozen or more sites that are still unoccupied.

A spirit of progress is now rife, moreover, whose stirrings may not subside before material changes result. It is even possible that decision may be forced upon a rather serious question. The fact is that the reve-

nue of four thousand dollars is insufficient to maintain the eleven miles of park roads and the lawns and woods of the Ramble as they should be kept up, in addition to the expense of a superintendent, gardeners and other workmen. Grades are steep enough, on some of the roads, to demand the frequent repairing of damage from erosion. The roads are wide, the established minimum of sixteen feet often giving way to a breadth of twenty or twenty-five feet. They are macadamized and kept in order, but at considerable cost, even with the store of trap rock available in the mountain itself, one former source of supply, known as Nevin's quarry, being within the very limits of the park. The care of trees and grass in the Ramble is also expensive, and it can be carried only to a limited extent. The revenue is not enough to furnish money for lighting the roads, and so the several property owners take care of this task individually, each being responsible for the drives touching his estate. Lamps cost eleven dollars a year





THE LOWER TERRACE AT MR. O. D. MUNN'S PLACE



apiece, and are furnished by an outside company at that rate. The water supply comes from mains laid across the park, as a short cut, by a corporation intent upon reaching Orange and Newark. There is no general sewage system. The conveniences of gas, electric light and telephone service are, of course, a personal charge to each consumer.

It will be seen, then, that the communal funds are hardly adequate. Here appears the difficulty found in nearly every residence community. To provide more money, the ten dollar per acre limit of contribution would have to be raised by vote of three-fourths of the property owners. This majority, it is declared by some of the members, might not be obtainable, because of the already heavy burden of taxation exacted by the borough of West Orange, practically none of which is spent in the park itself, the latter being private property. In effect, this is double taxation. To the West Orange treasury, Llewellyn Park residents contribute annually some \$20,000, without police, light, highway or water service in return from the town authorities. The small but positive sign at the several entrances, "Private Grounds," is to blame for this.

As a remedy, certain park residents, though others oppose them, suggest asking for a legal separation from West Orange, and the creation of a new borough of Llewellyn, comprising only the park itself. This would compel the opening of a few roads—the main avenues of travel across the park—to the public, for no borough or township can erect a barrier about itself. At the same time, more than half the roads might remain private parkways. This would enable the retention of all borough taxes within the park itself; probably these taxes could be much reduced and still suffice for borough administration, for police, for lighting, watering and repairing roads, for landscape gar-



AN OLD GARDEN ON MR. D. O. HEALD'S PROPERTY, LLEWELLYN PARK

dening and for other uses in that portion of the park thrown open to the public. The original acreage tax of the Llewellyn Park Association could then be applied to the private territory, with beneficial results.

The actual privacy thus sacrificed by park residents would be, it is held by advocates of this plan, unimportant. As a matter of fact, the entrance gates are closed only on summer and autumn Sundays when the abundance of flowers or of ripe chestnuts might tempt juvenile visitors to break first the tenth and then the eighth commandment. An adequate force of policemen probably could solve the problem. Until two years ago, Llewellyn Park had no paid guardians of the peace; since then, one constable, on duty from 10 a. m. to 10 p. m., has succeeded in upholding the majesty of the law, and thefts or violence are nearly unknown.

From the foregoing, it will be seen that the communal ties binding Llewellyn Park into an organic whole are for the most part loose, and in some cases purely voluntary. This is reflected, naturally enough, in the park's layout. Voluntary acquiescence in what seems best for the majority is about the limit to which the residents go in setting up a central authority. And this is really what Llewellyn Haskell aimed at. A benevolent despotism would never have suited the mood of this dreamer. In the Essex County settlement, he foresaw a community of independent families allied for protection of one



another's share of the natural beauties about them, and for the benefit of good roads, with a few other advantages, but not banded together primarily for social intercourse or to enforce customs or opinions upon their fellow residents. This freedom is reflected in the fact that the park has existed without a central resort or club house of any kind, and with not even an official place for the annual meeting. In laying out the grounds, Haskell and his coadjutors provided only one place where a community building might stand. That, as the map shows, was in the upper end of the Ramble. The same element that has proposed to make a separate borough of Llewellyn has suggested erecting a club house and developing a more centralized club life.

At the lower intersection of Park Way and Oak Bend, were once found the remains of the old house of Anthony Oliff, the first settler in this region, whose coming, tradition says, dated back to 1678. One of the most characteristic early houses of the park now stands there. It is an English Gothic wooden structure, of two stories, with a large central and two subordinate gables, and is now owned by Mr. William E. Garrison. The central gable forms the pointed roof of an unexpectedly large room, used by Edward W. Nichols, for whom the house was built, as a studio for landscape painting. The architect was Alexander J. Davis, one of whose better known works was the group of old college buildings on University Place, New York. This house is on comparatively level ground, and opposite, in the Ramble, an old dam across the stream has been restored by a neighboring resident, for winter

skating and the added coolness it affords in summer.

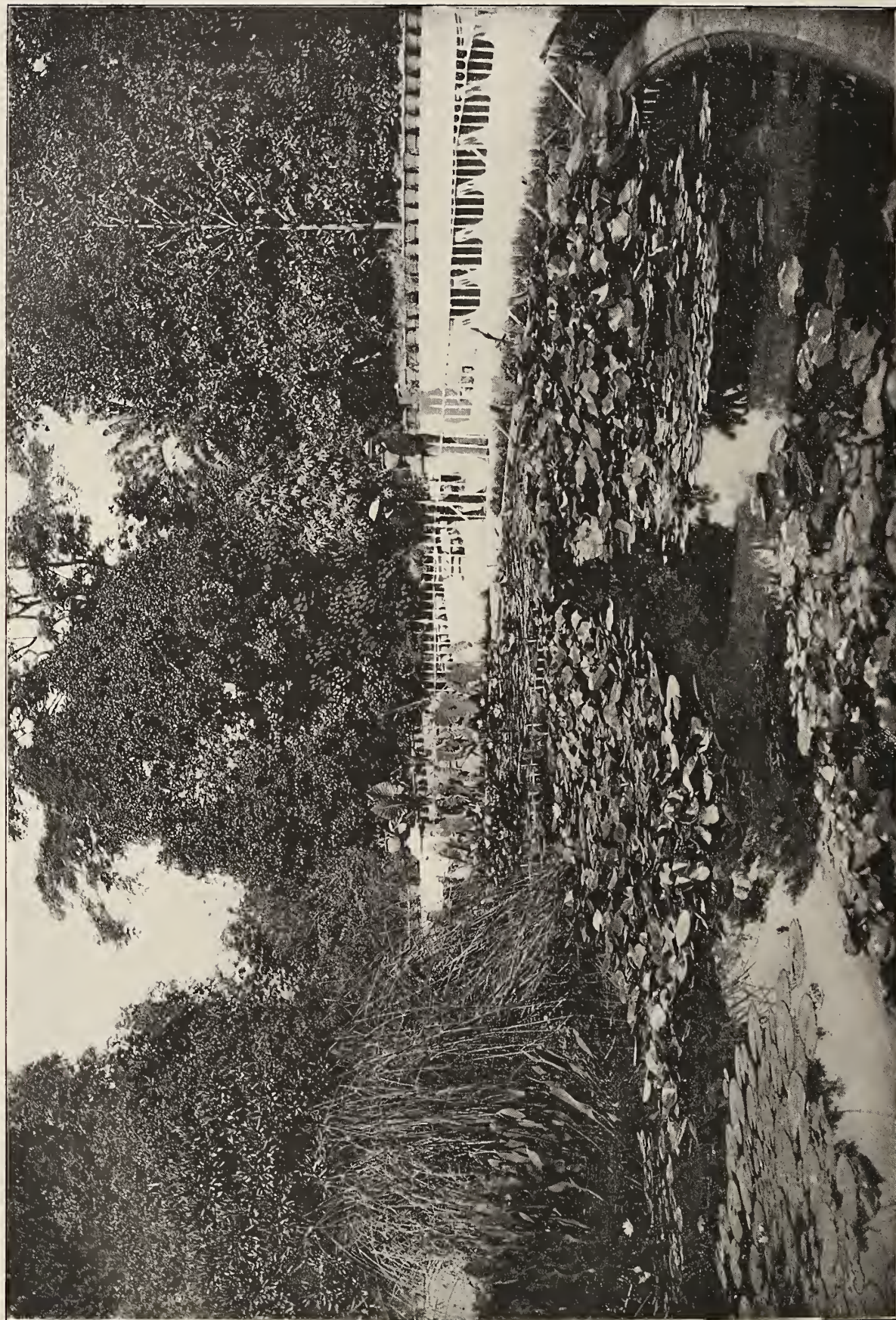
Two newer houses have been built in this same district, one of which remodeled by Percy Griffin from an earlier square structure, is shown here as an example of the later development of Llewellyn Park architecture. This house is particularly lavish in its piazza spaces, which face the east and command a distant view toward New York. What the near view from a lower level of the park embraces may be observed from a lawn of the old Auchincloss place, half way between the Ramble and Eagle Rock Road, the northern boundary of the park. Here is one of the few instances of the cutting away of trees in order to gain a vista and a prospect. The city of Orange, with St. John's Church the prominent feature, is near at hand.

Fronting on Mountain Avenue, and extending to the crest of the ridge, is the O. D. Munn place, in which is a much too rare attempt to use formally a natural feature of the park. In the rear of the homely dwelling, and reaching nearly to the outcropping ledge of rock, is a series of rather too narrow terraces, with flower beds and summer-houses. From the Munn residence, looking upward, a curtain of trees and underbrush almost shuts out the ridge. From the small pavilion, the view is magnificent, the eye sweeping across the distant Newark Meadows to New York and Staten Island. Here one can best imagine the mood that seized upon Llewellyn Haskell, when he saw this, fifty years ago; this alone would explain the birth of the project that has matured as Llewellyn Park.



A RESIDENCE AT LLEWELLYN PARK





A POOL IN THE BOTANICAL GARDENS AT PALERMO  
*Showing divisions of masonry for different classes of aquatic plants*



# WATER GARDENS

BY WILLIAM TRICKER

(Concluded)

THERE are many inconspicuous plants which thrive in water and modestly beautify it, but the lily is the most remarkable of all fresh water plants, and, therefore, the best known. In a variety of forms and colors it is found in all parts of the world, and has excited the admiration of travelers, explorers and all lovers of nature. No plant can equal the chaste form, the purity, loveliness and exquisite fragrance of pond or water-lilies in the quiet early morning, when every living thing is refreshed by Nature's rest and wet with dew. Schomburgh describes with enthusiasm his emotion on first discovering the *Victoria Regia*, when exploring in British Guiana. At a distant glimpse of it, during his laborious progress up the River Berbice, his curiosity was awakened; and upon a closer view, all the calamities which contending Nature threw upon his path were forgotten in his admiration of the wonderful foliage and the luxurious flowers. Something akin to this the writer has experienced, coming unexpectedly upon the water-lily in its native haunts as well as in places where it has been naturalized.

The United States is most fortunate in possessing a large quota of species and varieties of water-lilies. Chief among them is the fragrant water-lily, *Nymphaea odorata*, the well known pond-lily of the Eastern States, with its lovely pink companion, *Nymphaea odorata rosea*. Then there is the giant

form of the *Nymphaea odorata gigantea*, the lily of the Southern rice-fields, the large white western lily, *Nymphaea tuberosa*, with many variations, and the unique Florida lily, *Nymphaea flava*, the only known yellow species in existence. These water-lilies are, as distinct types and without any modification, surprisingly beautiful, but like other groups of flowers, they have attracted the hybridist's attention and the result of the cross fertilization that has been encouraged is marvelous to behold.

Perhaps the greatest impetus to the cultivation of aquatics in the United States was created by the introduction of the *Victoria Regia*, in 1852, by Caleb Cope, of Philadelphia, under the skilful management of the late Thomas Meehan. In those days the *Victoria* was an expensive luxury, and only a few others

indulged in its cultivation. In 1887, B. L. Martiac of Temple-sur-Lot, France, introduced hybrids of hardy nymphaeas, embracing all shades of color save blue. The exquisite new forms of flowers increased the interest in all groups of water-lilies and made them popular in all parts of the world where horticulture is practiced.

Our climate favors the cultivation of water-lilies, both hardy and tender varieties, including also the Oriental lotus, the African, Australian and Indian water-lilies, the *Victoria* of the Amazon and also the recently introduced *Victoria*



THE *VICTORIA REGIA* GROWN WITHOUT ARTIFICIAL HEAT AT SALEM, N. C.





A JAPANESE LOTUS POND

NEAR TOKYO

of Parana. In the Eastern States, and in high elevations, conditions are not favorable to the cultivation of Victorias and tender nymphæas without artificial heat, but the day-flowering tender nymphæas can be grown most satisfactorily, provided strong plants are planted out the first week in June. In warm seasons, the *Victoria Trickeri* thrives as far north as Connecticut; but with seasons so erratic as late ones, the cultivation of that variety is precarious without the assistance of artificial heat in the early part of the season. In the Middle Atlantic States, both hardy and tender nymphæas, nelumbiums (Egyptian and Japanese lotus) and Victorias



A BUNCH OF NELUMBIUMS

can be grown; but occasionally a season like the last one will be detrimental to the *Victoria Regia*, if no artificial means are at command to regulate the temperature. To obtain the best results, heat should be applied for six or eight weeks in the early months. In most cases this can be dispensed with before the first of July, as the plants will then be well advanced.

The Victoria used to be grown in the Bartholdi fountain at the Botanic Garden, Washington, D. C., without artificial heat, but of late years the cultivation of this and other water-lilies has been a miserable failure there and a disgrace to our national capital. For several years the masonry of





## THE PAPYRUS IN SICILY

*A decorative water plant successfully grown in America*

the fountain-basin has been in a defective condition, losing much water by leakage and thus necessitating a continuous playing of the fountain to keep the basin full of water. This illustrates the fact that it is impossible to grow water-lilies in running water, especially tender ones, and that it is impossible to have a fountain display and a water-lily display at the same time and in the same place.

Dr. Henry T. Bahnson, of Salem, N. C., was the pioneer in growing the *Victoria Regia* out of doors without artificial heat. This he accomplished as an enthusiastic amateur, converting a small stream, by means of damming, into a pond two acres in extent. Here originated the famous *Nymphaea odorata Caroliniana*, one of the best pink water-lilies in cultivation. Chicago has the proud distinction of being foremost in the cultivation of tropical water-lilies and Victorias in her public parks. The Victoria and tropical nymphaeas have also been grown in the public parks of New York, Brooklyn and Philadelphia, but success can only be assured where artificial heat can be applied if needed. Prospect Park, Brooklyn, has for many years

had the best aquatic gardens on the Atlantic seaboard. The water-lilies at the World's Fair in 1893 were a fine feature, and the effect of water planting around the wooded island has not since been surpassed. The aquatic display at the Pan-American Exposition at Buffalo had a charming natural effect, especially in the mirror lakes; and at no time since the introduction of hybrid hardy nymphaeas has such a unique collection been placed on exhibition as was seen in "The Court of Lilies." Climatic and other conditions were most congenial and conducive to the results obtained.

With the advancement of horticulture as displayed in the features of new and old world gardenage, a well arranged garden has come to be incomplete without aquatics. Tastes differ as to what these should be. Untoward climatic conditions make the rearing of certain groups impossible in many places, but it is otherwise where nature has provided favorable means. This is rarely in just the right spot where one wishes to plant choice show varieties. In remote but favorable places groups of lilies best suited for





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THE VICTORIA TRICKERI

naturalizing should be planted, if indeed they are not already growing there, and the Oriental lotus may share the pool with them; but great care and thoughtfulness must be exercised to have the place protected. Cows

must not have access to a pool of lotus or that part of a large pond where such plants are growing; for the water gardener has discovered the melancholy fact that these disturbers of riparian peace prefer to eat the





THE NYMPHÆA DENTATA

lotus rather than anything else. Where aquatics are planted in ponds, lakes or ornamental waters, it is absolutely necessary to protect the plants against the ravages of cattle, ducks and swans, if these intruders cannot naturally be kept out. A simple method of protection against the fowls is to place wire netting around the various clumps or groups of plants. It will not be necessary to have the netting above the surface of the water.

The question arises, what varieties are best to plant? This is difficult to answer, the field is so wide, the array of plants large and varied, and what will be proper in one section will not be adapted to another. Massachusetts, the Eastern and Northern States are naturally well adapted for the cultivation of all hardy nymphæas as well as nelumbiums, but it is sometimes difficult to establish the latter, and resort should be had to starting the tubers indoors and planting out in June. Tender nymphæas should also be started indoors, and well started plants may be set out the first week in June. The

day-flowering varieties should have preference over night-flowering varieties, the latter requiring a higher temperature. Victorias should not be attempted without artificial heat. In the Middle Atlantic States and southward the grower may more freely indulge his fancy in the selection of species. The hardy nymphæas will commence to flower in April and will continue until hot summer weather sets in. The duration of the season for flowering varies, some species blooming much longer than others. As the hardy nymphæas decline the nelumbiums commence to flower, usually the first of July in the vicinity of Philadelphia. Tender nymphæas may be planted out toward the end of May, and from July until the end of October; they give a wealth and profusion of bloom unequalled by any other class of flowers, defying drouth, revelling in the scorching sun and heat, ever refreshing and enjoyable.

Victorias should also be included in this list. The farther south one goes, the shorter one finds the flowering season for hardy





HARDY AND TENDER NYMPHÆAS AT TOWER GROVE PARK, ST. LOUIS



nymphæas. After planting them, little attention is necessary. If in artificial ponds, six to nine inches of water above the crowns of the plants will be sufficient, and after the plants have made good growth the pond may be filled, adding about two inches of water every other day. During the summer there will be dead leaves to contend with. These should be gathered from the surface, and nothing unsightly should be left in the pond. The evaporation will be more or less according to the condition of the weather and the amount of living foliage on the surface. In any case the pond should be kept full of water.

Few insects attack the plants, aphides (black fly) are the most prevalent, but their natural enemies are many, the most notable being the lady-birds, or *coccinellidæ*, of which there are several species. The larvæ of these insects devour the aphides. Insecticide should be used cautiously, as the aphides and their enemies both may be killed by the same application. The safest and surest plan to eradicate these pests, if they become such, is to collect the lady-birds or the larvæ, or both, and place them on the infected plants. They will very soon fulfil their mission.

In a fountain basin, where a continual



A LOTUS POND AT KAPIOLANI PARK, HONOLULU

*Showing the effect of overcrowding*

flow of water is maintained, is about the worst place to attempt to grow water-lilies. Very few plants can exist there. The volume of flowing water changes the contents of the basin too rapidly, and also lowers the temperature, so that conditions are most unfavorable and unnatural for aquatic plants. Where there is but a limited amount of water—merely a spray—several of the hardy varieties of nymphæas may be grown, also *Limnanthemums*, *Eichhornias*, *Myriophyllum*, etc. In winter, all hardy nymphæas and nelumbiums are best left out in the ponds, provided there is a depth of water that will not freeze to the bottom. Tender nymphæas must be wintered indoors.

The amateur with limited space and means can indulge his fancy in aquaculture by the use of a few tubs. Ordinary barrels cut in two are commonly used. Only moderate growing nymphæas should be put in and one is sufficient for a tub. Other plants besides nymphæas and nelumbiums may be grown in larger tubs, such as *Cyprus* (umbrella plant), *Papyrus antiquorum*, *Eichhornias* (water hyacinth), *Limnanthemums* (floating heart) with their dainty white flowers, and the delicate water snowflake with its curious flaky white flowers, various *Sagittarias*, *Limncharis Humboldtii* (water poppy) and many others.



MARAUDERS OF THE WATER GARDEN



# A NEW HOUSE IN JERSEY CITY

DESIGNED BY WILSON EYRE

THE most interesting of houses lately built in Jersey City is the one here presented. The first illustration is a sketch which grew from the architect's imaginings and which was made in heavy color on rough paper. Following this



THE ARCHITECT'S PRELIMINARY STUDY

drawing are a number of photographs taken of the house as it has been finished. The site is on Gifford Avenue, in the open portion of the city bordering on the suburbs; and the design of

the house has been suited to that semi-suburban locality. The plan is not uncomfortably condensed nor is there an effect of "too much house upon the lot"—an error commonly seen in suburban properties. The plot measures 76 by 110 feet,

and the house has been placed near enough to the boundaries of one side and the rear to give space for a wing. This angular plan gives distinction to the house at once. It

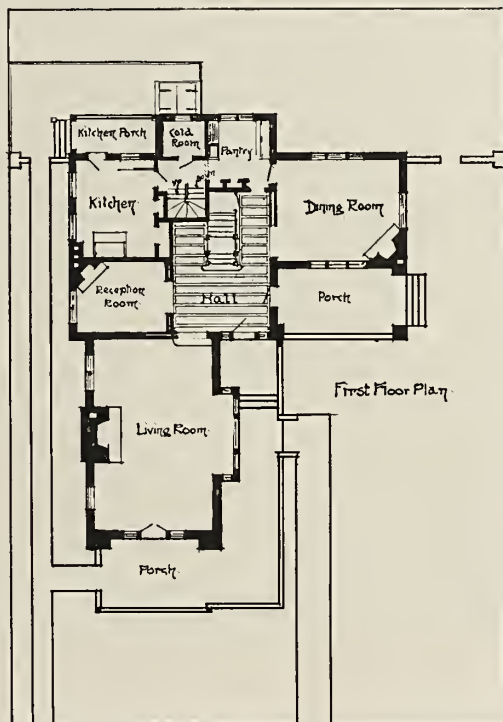


THE FRONT OF THE HOUSE





THE REAR OF THE HOUSE



PLANS OF A NEW HOUSE  
IN JERSEY CITY



THE RESIDENCE OF  
H. C. BENNETT, ESQ.  
DESIGNED BY WILSON EYRE

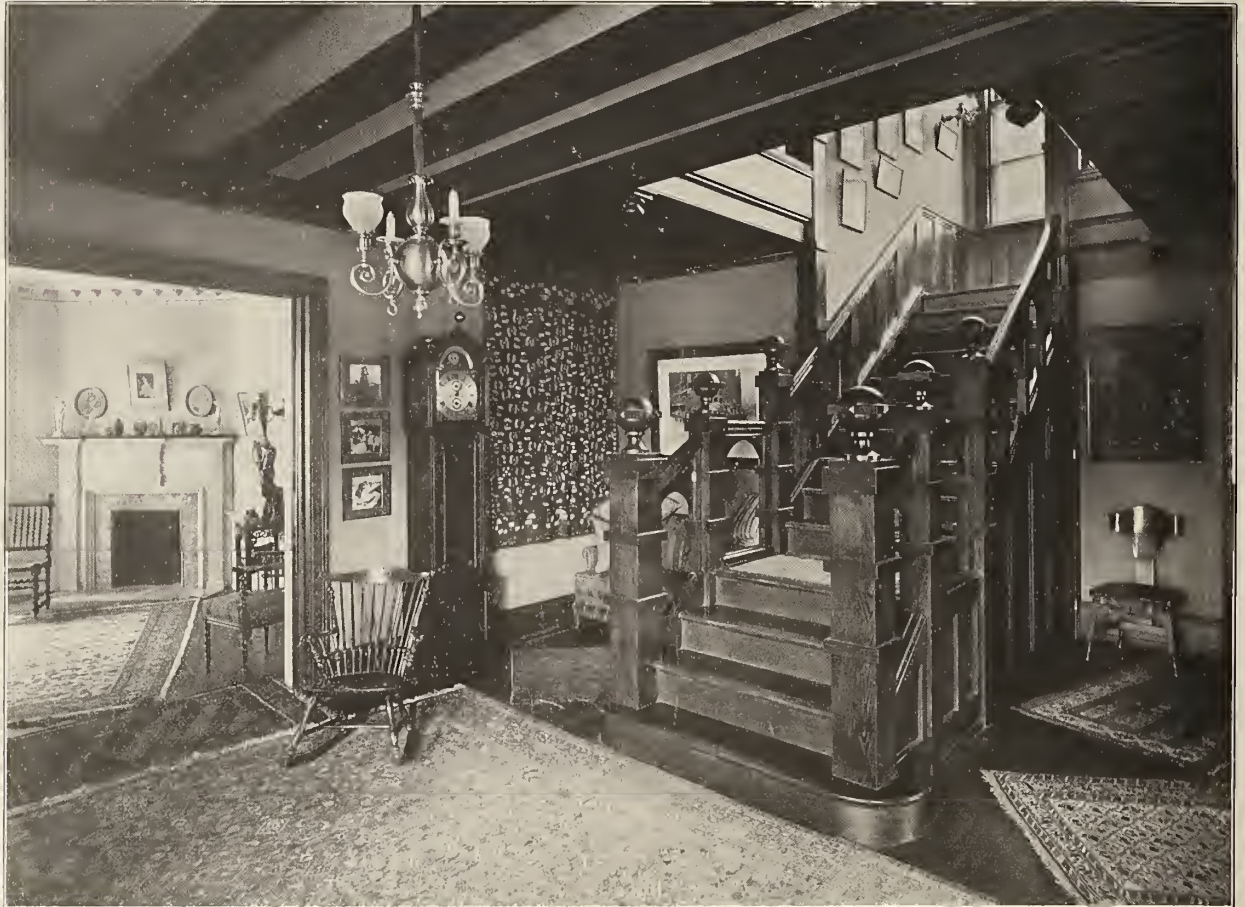


also insures a maximum of light and air, and provides a variety of views from the windows.

Those necessary features of American houses which are so difficult to treat architecturally—the porches, have been unusually well managed. One is confined entirely within the outline of the house and will further be enclosed by means of glass in

story of the house; and above it is a frame construction covered with roughcast. The outside woodwork is a brown—almost natural—color, with the exception of the window sash, which are nearly white.

The visitor enters directly into the hall and finds one of the most striking features of the interior in a stairway boldly expressive of its construction and material. The reception



THE HALL AND THE MAIN STAIRWAY

winter. The other porch has been applied to the exterior of the house, but it too is enclosed within the design by means of a low brick wall, forming both a terrace and a connection between the front door and the front porch. This tying together of external features is a marked characteristic of the English domestic style of building upon which the design may be ultimately based.

Rough brick is the material of the first

room and dining-room are appropriately placed in relation to the hall, but are of secondary interest to the living-room, two views of which are here given. The exceedingly vigorous detail extends even to the frame of a decorative panel over the mantel shelf. This plaster ornament so enclosed was modeled by Louisa Eyre. The room is finished in quartered white oak. Elsewhere in the second story and attic, cypress and white pine have been used.





VIEWS OF THE LIVING-ROOM  
A NEW HOUSE IN JERSEY CITY



ROPER  
UNION  
NEW YORK



A MONUMENTAL ARRANGEMENT OF TERRACES AND STEPS  
A TWELVE-HOUR STUDY BY JOHN RUSSELL POPE



# AN EXHIBITION OF SKETCHES

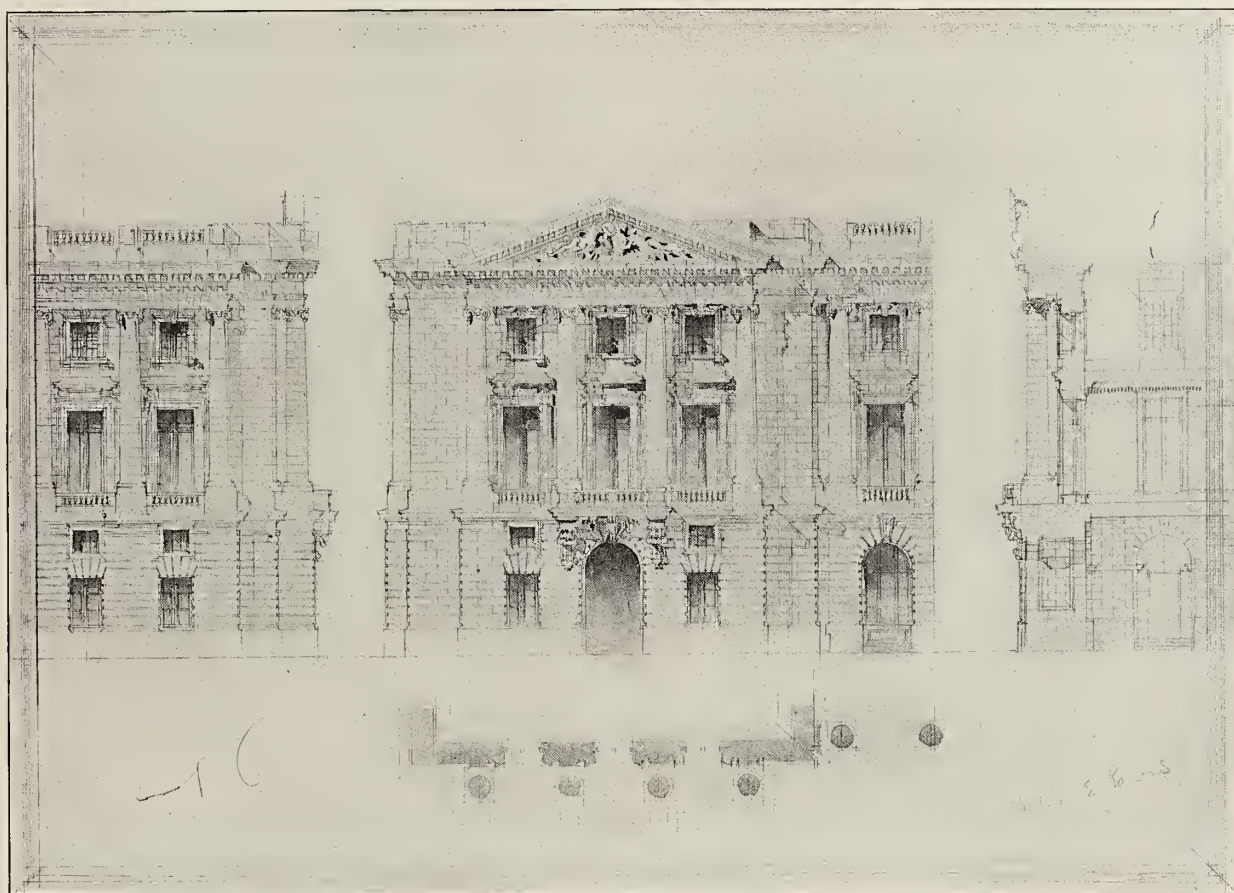
MADE AT THE *ECOLE DES BEAUX ARTS*

THE present season of activities at the T-Square Club in Philadelphia has been marked by a series of special exhibitions limited both as to the number of drawings and the length of time they have been exposed to view. For each display the drawings illustrated a particular subject and were gathered from a special source or from a single architect. On account of its interesting character, as well as its brief duration, was it to be deplored that the last exhibition, consisting of twelve hour sketch problems made at the *Ecole des Beaux Arts*, was not more widely heralded before it opened, so that it could have been the more widely studied and enjoyed.

As a part of academic training in architecture, the sketch problem has proved indis-

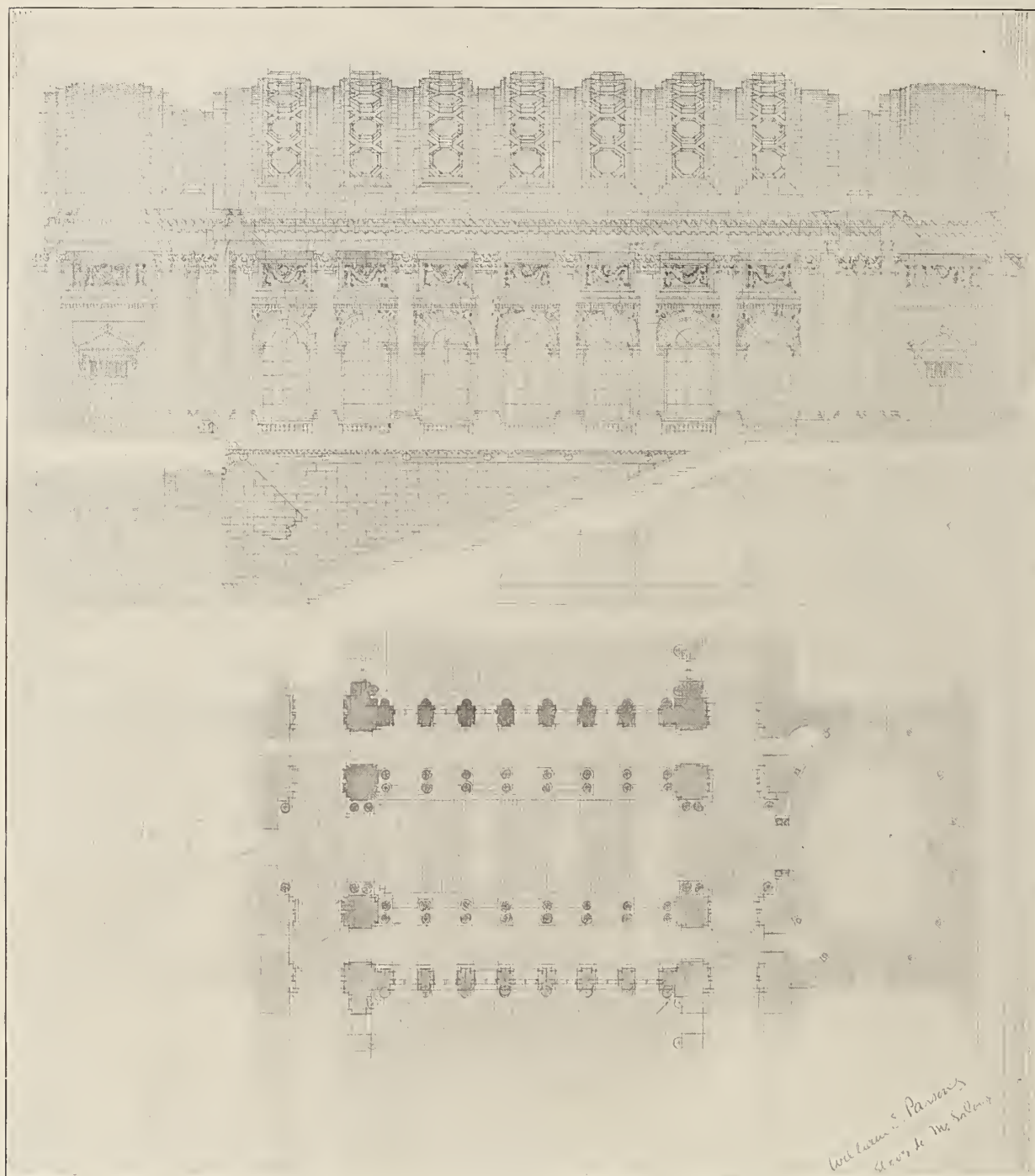
pensable. It was introduced years ago in the School at Paris; to-day every important college of architecture in this country announces such problems to its students at frequent intervals. Pupils are required in a limited time to analyze the subject allotted for architectural solution, to discriminate between essential and non-essential elements, and having formed their conceptions of design, to express themselves by rapidly executed drawings of a most epitomized sort. Such designs effectively bring out their makers' own uninfluenced ideas. They are produced *en loge*, each student working alone, in a separate room, where he has no access to books, photographs, or other outside aid.

Believing that a group of these drawings would form an exhibition of a unique and



A SKETCH-STUDY BY WILLIAM E. PARSONS



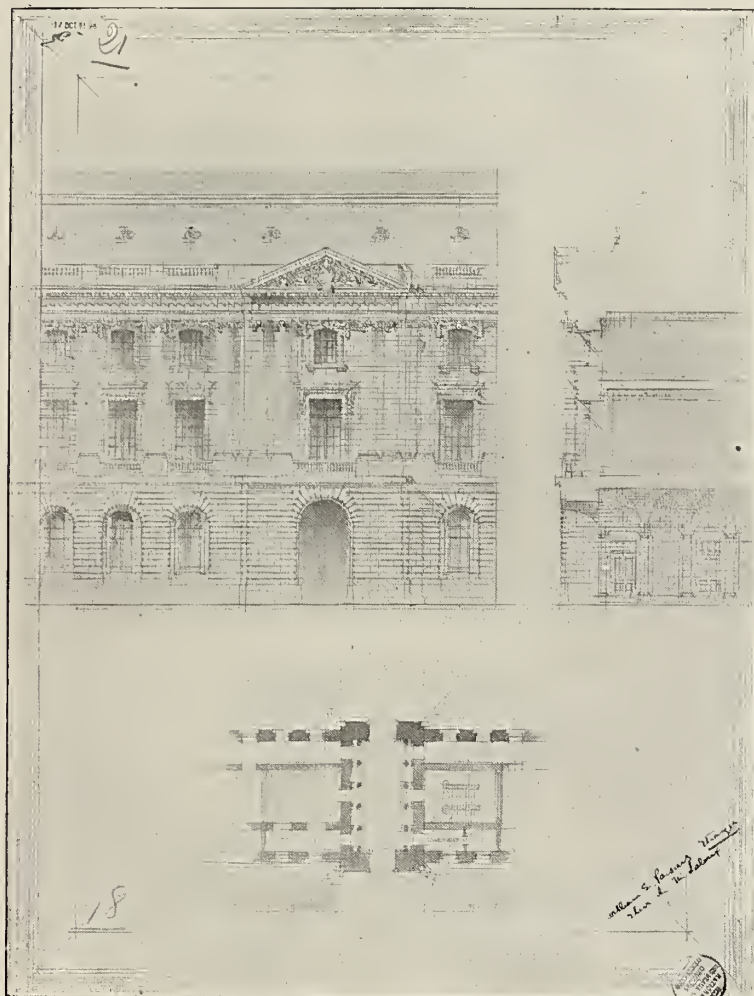


A MONUMENTAL STAIR IN A PUBLIC BUILDING  
A STUDY BY WILLIAM E. PARSONS

interesting nature, steps were made to secure a representative collection, gathered particularly from those made by American students who had shown exceptional ability during their studies in Paris. The number of sketches available for the purpose was found to be limited; but notwithstanding this

difficulty the collection—numbering somewhat over thirty drawings—is very comprehensive in scope. In fact, this well defined intent at obtaining a variety of subjects is one of the most commendable features of the exhibition. The range is wide enough to systematically include illustrations of the



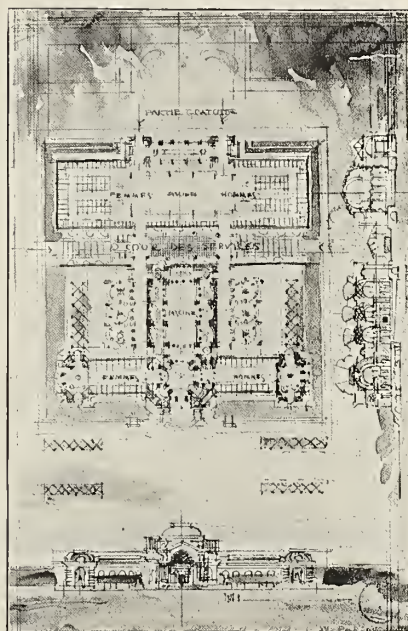


A PAVILION PROJECTING FROM A FAÇADE  
A STUDY BY WILLIAM E. PARSONS

progressive steps in a student's training in the Paris *atelier*, from his preparatory studies to medal drawings of the *architecte diplômé*, each by examples of exceptional merit in the several categories of design. There are preparatory studies and drawings submitted in the examinations for entrance to the School, these drawings being simple exercises in a restrained employment of the architectural orders and the more usual *motifs*. There are sketches made while their authors have been in the lower or Second Class, generally solutions of serious problems in planning with particular attention to group composition in plan. Then there are ambitious performances of the upper or First Class, mostly details of a monumental character wherein unhampered play is given to the fancy and individuality is allowed to assert itself, constantly encouraged both as regards design and presentation or rendering.

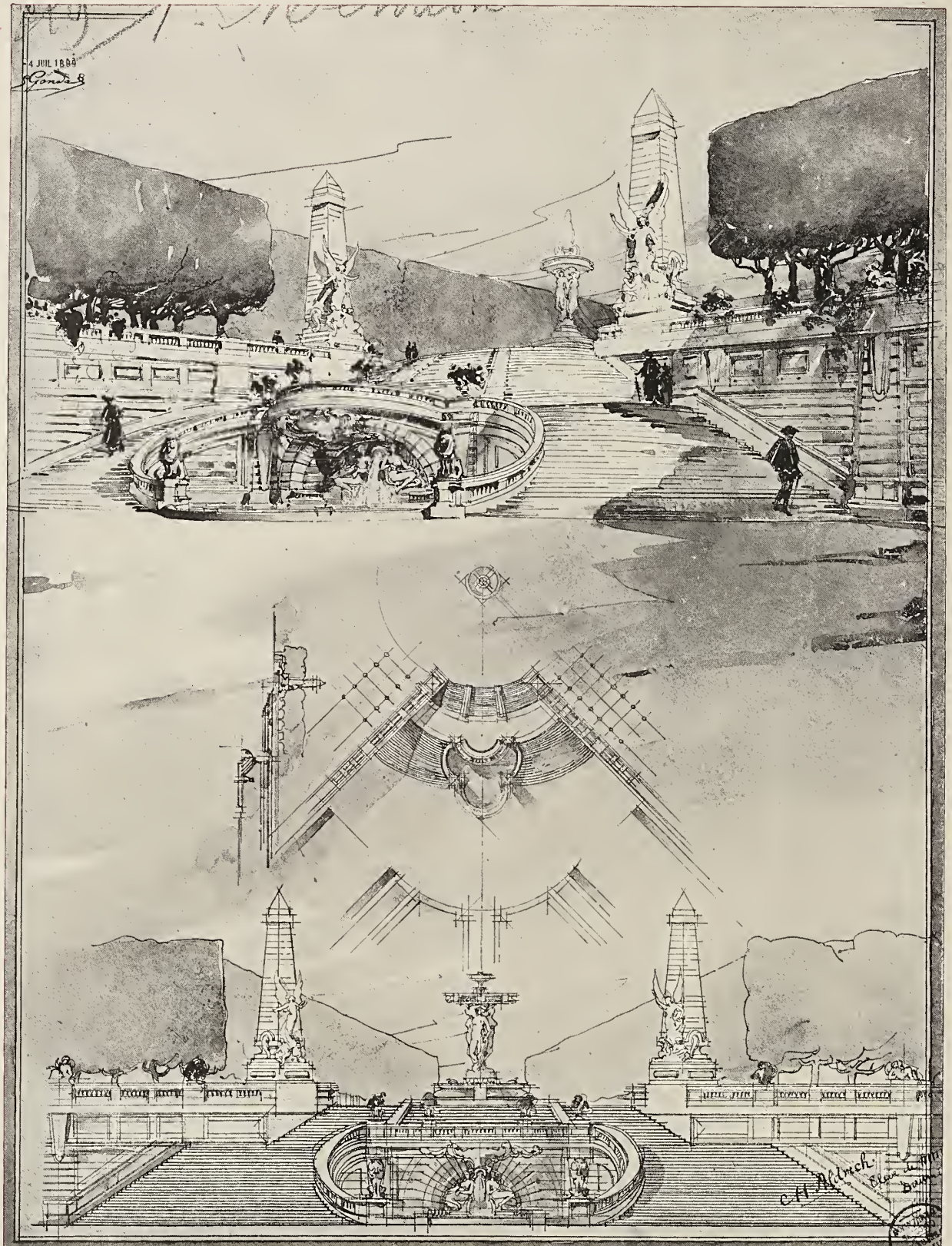
The group of drawings which throws most light upon the sketch design problem throughout the complete system of study at the *Ecole des Beaux Arts* is that contributed by William E. Parsons, of New York. The author, it will be

remembered, made a most enviable record while in Paris, entering the School first *étranger* (all applicants not native Frenchmen being so classified on the rolls). Among his drawings executed while still an *aspirant* for admission, is an interesting, well indicated sketch of a "Monumental Stair in a Public Building;" also a study inspired by the *Garde Meuble*, Gabriel's building, familiar to most of us, which closes the *Place de la Concorde* on the north. This drawing well illustrates that precise analysis of the best existing monuments which is so strongly advocated by M. Laloux, under whom Mr. Parsons was a pupil. These elementary studies in addition to the entrance *Concours d' Emulation* for "A Pavilion Projecting from the Façade of a Public Building," are in a sense more instructive if less exhilarating than the imaginative work of mature classes, since they represent the basis on which the advanced work must stand.



PUBLIC BATHS  
BY WILLIAM E. PARSONS





A MONUMENTAL ARRANGEMENT OF TERRACES AND STEPS  
A TWELVE-HOUR STUDY BY CHESTER HOLMES ALDRICH



Mr. Parsons is also the author of two drawings, representing the *esquisses* of the Second Class in the rapid study of problems in planning. Twelve hours are allowed for such work, and the fact that these drawings have been rapidly transferred by carbon paper from study tracings and then rendered with little labor shows that almost all the allotted time has been consumed in seeking

the solution of the problem. The time has been spent in thought, not draughtmanship. The "Public Baths" and "An Institution for the Study of Fish Culture" are typical examples of this work.

There is a wealth of material almost without exception of the best type, illustrating the work of the School in the upper or First Class. Several of these are designs for a



AN ENTRANCE TO AN ORANGERY UNDER A TERRACE BY E. H. BENNETT



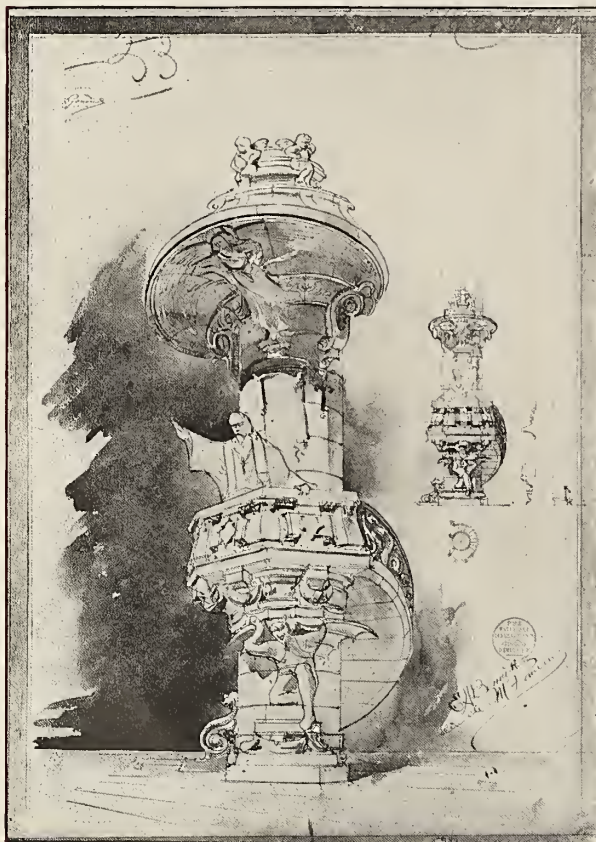
*An Exhibition of Beaux-Arts Sketches*



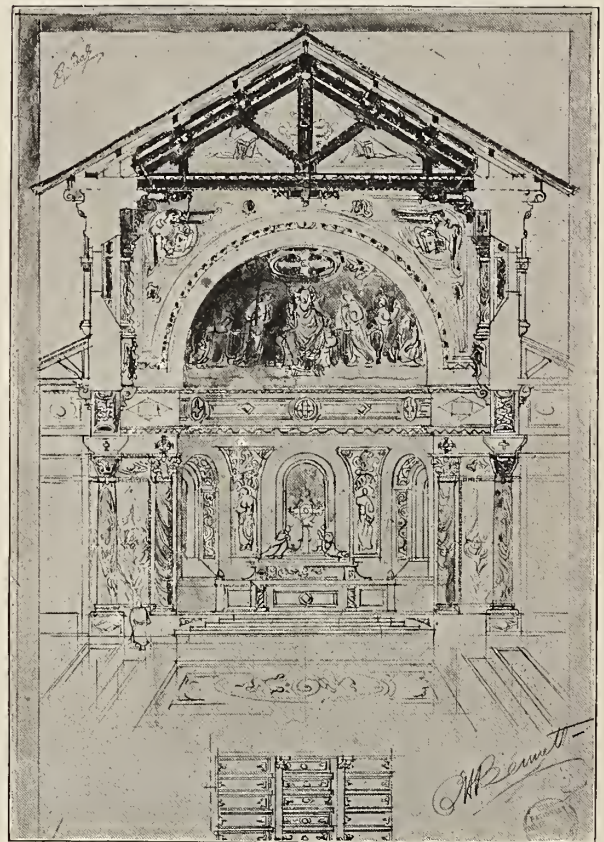
A VILLAGE WELL



A DECORATIVE MONUMENT ON A BRIDGE PIER



A SKETCH FOR A PULPIT



TREATMENT OF A CHURCH INTERIOR

STUDIES BY E. H. BENNETT



*perron* or "A Monumental Arrangement of Terraces and Steps." Those of John Russell Pope and Chester Holmes Aldrich solve the difficulty of rising within the corner formed by two terrace walls which meet in a right angle. Both designs are excellent interpretations of the problem and, presented charmingly both in composition and color, they are among the best examples of *esquisse* work shown. It is not surprising to learn they were awarded *première mention*. Another "Terrace and Stair" by E. H. Bennett exhibits admirable vigor in design and is cleverly rendered.

To a class of buildings having a peculiar function and character, belongs "A Station at the Summit of an Inclined Railway" or



A GATE LODGE TO AN ESTATE  
BY PAUL A. DAVIS, 3D



A SUMMER PAVILION  
BY GASPARD ANDRÉ

*funiculaire*. Of such a subject there are three delightful studies, one of them marred by a tragedy in color which can be traced to the hurry and candle light of a *charette*.

Mr. Bennett's drawing of "A Village Well" and that of "A Decorative Monument upon a Bridge Pier" are represented by his tracings of the original drawings which were *medaillés*, a distinction rarely given by the School to sketch problems. Other studies by this author are "A Loggia" and the "Decorative Treatment of a Church Interior" in the Early Christian manner, pleasantly recalling to mind San Miniato's effectively stencilled roof trusses and the rich marbles of St. Mark's. Mr. Bennett has also contributed "A Sketch for a Pulpit," beneath the platform of which stealthily appears "that old serpent which is the Devil and Satan," trodden under foot, so introduced, presumably, that the prophecy might be fulfilled.

It is unfortunate that of the many clever sketches



which have helped place the name of Howard Greenley among the most able and versatile *Beaux Arts* men only one has been secured. His "Decorative Vaulting of a Loggia" shows a fine feeling for rich harmony in color, etc.

As a further representative of student's work at the French School may be mentioned James G. Rogers' "Sketch for a Band Stand," exquisite in drawing and color and loaned to the T-Square Club for this exhibition by the School of Architecture of the University of Pennsylvania. Paul A. Davis, 3d, is represented by a single sketch—"A Gate Lodge to an Estate." Somewhat more careful in drawing than the majority of *esquisses*, its thorough conscientiousness gives it almost the quality of a tiny *projet*. This, as well as Mr. Aldrich's design for the same programme which hangs on the wall directly opposite, seems somewhat lacking in imaginative quality. Edgar V. Seeler sends two drawings less recent than those heretofore mentioned. One cannot fail to notice by comparison the significant revolution which has taken place within a very few years, in

the manner of presenting sketch designs. Until quite recently the typical *esquisse* was a delicate pencil drawing—at small scale—on Whatman paper. It is now, almost without exception, an indirect impression with transfer paper, on mat-surfaced Bristol board, the scale having been uniformly increased. A more prodigal use of color is also marked in the sketches of to-day.

A pleasing little study is that for a *Pavillon d' Elé*—by M. Gaspard André, the drawing having been loaned by Mr. Seeler. Because of its size, no doubt, it will often be overlooked—to the considerable profit of its near neighbors. Badly hung, on a wall apart from all others, is a delicate but effective sketch for a Monumental Doorway, the work of another well known Frenchman, M. Paul de Monclos.

In these drawings can be seen the sort of training which is rapidly ranking America in the enviable architectural place which France holds to-day because the best American pupils of the Parisian masters are learning to apply the French rationale of design to modern American conditions.



A TEA SET OF HAMMERED SILVER

By A. F. Ulmer. Awarded a prize scholarship by the Technical Education Board of the London County Council, and a medal by the Silversmiths' Examination.

## CRAFTSMANSHIP AT AN ENGLISH SCHOOL

IT cannot be said too often that the future of Art depends on the arrangements we make for its teaching in the elementary and technical public schools, and the writer of these notes loses no opportunity of learning how these institutions are managed. There may be larger ones making provision for Art in the United States, but none at present better placed in London, with regard

to its position in the center of a district as crowded as it is poor, than the Northampton Institute, whose master, Mr. John Williams, sends these illustrations of his students' work. I notice that three out of five have won for their makers the studentships which are truly a godsend to those most deserving of help, and that reproductions of the work have elsewhere won appropriate praise.





WORK OF THE CLASSES IN JEWELRY

One cannot draw hard and fast lines amongst the things most commonly used that civilized man has around him, only that some are essentially lovable, whilst others are merely needful, and had better be made by machinery than by any process involving the degradation of human beings. But



A CUP OF HAMMERED METAL

where, on the other hand, for remote unanalysable reasons, they appear to be lovable, the inclination to give expression to that feeling in the only way known to Art, namely, by handling, fondling and beautifying them, should be encouraged in every way, and the recognition of the necessity for this encouragement by civilized nations in general is a most welcome sign of the times. *E. R.*



A CHALLENGE SHIELD FOR AQUATIC SPORTS

*Made by S. F. Briault of embossed copper.  
Awarded a prize scholarship by the Technical Education Board.*



A STEEL CASKET

*Made by W. F. Carter of the Decorative Metal-work Class.  
Awarded a prize scholarship by the Technical Education Board.*



A World's Fair in the making is more impressive in some respects than a World's Fair completed. So it would have seemed to a visitor to St. Louis during the dedicatory exercises a few weeks ago. The act of rearing so vast a fabric is a rare spectacle: it ceases when the gates are thrown open. That part of Forest Park which is to be occupied by the Louisiana Purchase Exposition is now a confusion of trains, wagons, steam-rollers, pile-drivers, statuary waiting—feet in air—to be placed on the great buildings which loom through clouds of dust raised by the wind that makes Missouri famous. The stranger knows not what the effect of it all will be when completed, but he does realize the enormous scale of the work, and he comes away with the belief that so much energy must indeed attain an impressive end. What a contrast to the progressive scene awaits him, as he turns to leave the grounds. Here are difficulties the solution of which has scarcely been attempted. Railroad grade crossings are before the gates of the Exposition. In the city, where visitors next year must find shelter and comfort, are narrow, ill-paved, ugly and congested streets. St. Louis is just awakening to the fact that she herself must become, in a measure, equal to her Fair. Great sums are now to be spent in paving; greater sums must be devoted to improving the transportation facilities, the hotel accommodations, in perfecting the police service—in short the whole civic organism.

FURTHER than by these ways St. Louis might seize her rare opportunity and rise to a progressive level of modern civic beauty. Dignified avenues, open breathing places in the city's heart, plazas before public buildings, refreshing grass and trees, fountains and public conveniences—all these a modern city should possess. They are of more practical value during an influx of visitors than at any other time. Not merely a sentiment of beauty demands them; public comfort depends upon them. The summer climate of St. Louis is trying in many ways, and it will be aggravated under the stress of next year's sight-seeing. In the coming twelve months much will undoubtedly be done, and it is to be hoped it will give St. Louis a new aspect befitting her as hostess of the country. Should it not do so her guests will

find a sharp contrast between the Model City which is to be exhibited in the Fair and the Actual City outside.

"REPRESENTATIVE ART OF OUR TIME"<sup>1</sup> is a portfolio of superb reproductions of modern art as it has expressed itself in oil, water-color, pastel, wood-engraving, lithographs, in copper and in colored chalk. Of the eight parts which will complete the work five have been issued. Not only is the pictorial art of to-day set forth, but the future of its different forms is foretold by prefatory essays. Mr. Charles Hiatt writes of "The Modern Aspect of Wood Engraving;" Mr. Pennell of "Artistic Lithography," and Mr. Percy Bate of "The Future Development of Oil Painting." The work thus far represented is chiefly that of English, Dutch and German artists and the reproductions are large and exquisite plates produced by the best commercial processes, half-tone color work being largely employed.

"A DISCUSSION OF COMPOSITION AS APPLIED TO ART"<sup>2</sup> must be regarded as a particularly timely affirmation of the functional character of the arts. The much misunderstood cry of "art for art's sake," after having long encouraged the flippancy of the student and the irresponsibility of the worker, seems to have expended its force, and we believe that Prof. Van Pelt's book is one of the signs of a general return to a sense of conscience in art-motive, and that it will be itself a powerful stimulus in this direction. The author has invariably worked out his laws in connection with simple and familiar examples, and the student cannot at any time be at a loss as to their pertinence, for he is given practical hints which are valuable in themselves and doubly valuable as part of a concrete logical scheme.

<sup>1</sup>"Representative Art of Our Time," edited by Charles Holme. Portfolio of plates and text. London, office of "The Studio," 1903. New York, John Lane. Complete in eight parts. Price, \$1.00 per part net.

<sup>2</sup>"A Discussion of Composition as Applied to Art," by John Vredenburg Van Pelt, 275 pp., octavo, illustrated. New York and London, Macmillans, 1902. Price, \$2.00 net.

#### BOOKS RECEIVED.

"The Architecture of Greece and Rome," a sketch of its historic development by the late William J. Anderson and R. Phené Spiers, F. S. A. 300 pp., octavo, with 179 ills. London, B. T. Batsford, 1903. Imported by Charles Scribner's Sons, New York. Price, \$7.50 net.

"The Tramp's Handbook," by Harry Roberts. 175 pp., 16mo., illustrated. John Lane, London and New York, 1903. Price, \$1.00 net.























